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the COMIC READER

T.M.

October 1982
Number 205

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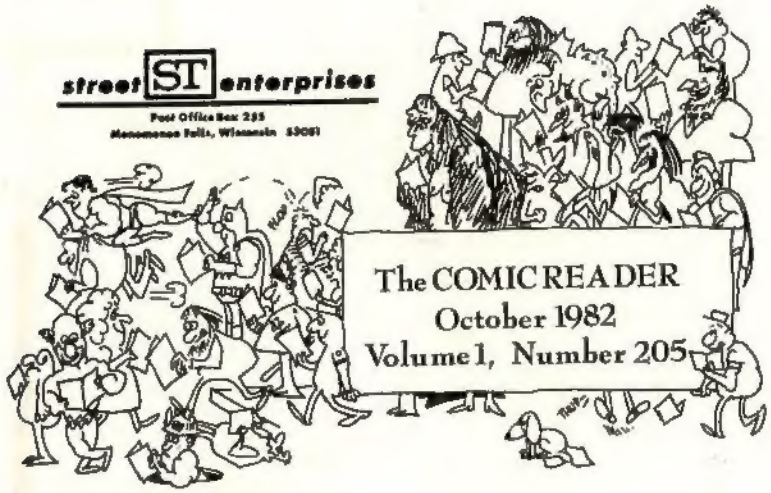

The COMIC READER

October 1982
Volume 1, Number 205

OUR COVERS: Green Lantern and his friends appear as drawn by Ken McFarlane and Dennis Jensen on the front, and our back cover is Batman and friends (?) taken from a pencil cover that was done by Don Newton for the cover of BATMAN #356 but left in the pencilled stage when another cover was decided upon. All characters are © 1982 by DC Comics, Inc.

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Marvel News

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Several major movements of personnel have occurred at Marvel quite recently according to a report in Cat Yronwode's column in THE BUYER'S GUIDE #461, the chief change being that Doug Moench has resigned from his writing position on three Marvel books: MOON KNIGHT, THOR and MASTER OF KUNG FU. Moench disagreed with dictums handed down by editor-in-chief Jim Shooter about future plans for most of the supporting cast members of THOR and MASTER OF KUNG FU (he was told to eliminate most of them for the sake of change), and resigned rather than do them. He was joined, in an unrelated move, in his exodus from MOON KNIGHT by artist Bill Sienkiewicz. Sienkiewicz plans no regular series work, instead following the tack of predecessors Dave Cockrum and Brent Anderson, working on mini-series and EPIC ILLUSTRATED projects. Also leaving his regular assignment is Gene Day, who was taken off of MASTER OF KUNG FU by Jim Shooter.

Moench has gone to DC where he has several prime assignments (see DC News). Gene Day, who was to take over THE FURTHER ADVENTURES OF INDIANA JONES after John Byrne's last issue (#2 is Byrne's last), may not be doing that; his future was not certain. And the MASTER OF KUNG FU book may be cancelled, as Shooter's desired changes on the book would, in effect, alter the entire concept into a brand-new title anyway. Replacements on MOON KNIGHT and THOR have yet to be announced.

TEAM AMERICA, the Ideal Toy-inspired comic book, will be cancelled with issue #12. That issue will be a double-sized $1.00 book.

CRAZY's final issue will be #94. The issues being published now are using up the inventory, in a 64-page $1.25 format.

RED SONJA #1 was delayed from last month's schedule, largely due to the call from Robert E. Howard's estate to alter the clothing on the redhead. The new costume appears in the Larry Hama sketch on this page.

Marvel has announced that they'll be adapting these movies in 1983: THE REVENGE OF THE JEDI, STAR TREK III: THE SEARCH FOR SPOCK, KRULL and FIRE AND ICE. The first two movies are obviously familiar to you all, the third is a futuristic barbarian movie, and the last is a Ralph Bakshi animated film written by Roy Thomas and Gerry Conway and designed by Frank Frazetta. THE REVENGE OF THE JEDI is the only one definitely scheduled: it'll be out next May in the current MARVEL SUPER SPECIAL format (Baxter paper, comic-book size), and then will be followed in a four-issue reprint mini-series, numbered separately from STAR WARS.

Larry Hama has been officially made the editor of the barbarian comics (CONAN, KING CONAN, SAVAGE SWORD OF CONAN, KA-ZAR) with Louise Jones now in charge of the Lucasfilm properties. Hama will be directing a new look for Conan, seeing that the stories adhere more closely to the Hyborean age as outlined in the novels. He also wants a tougher, more violent Conan.

Steve Englehart and Steve Leialoha's COYOTE will be out in January in the Epic Comics line and will alternate in a bi-monthly schedule with DREADSTAR. COYOTE is also planned to become a GRAPHIC NOVEL entry in 1984.

Tom DeFalco's SPIDER-MAN books will all inter-relate with cross-continuity the rule rather than the exception, as it has been over the past several years.

Al Milgrom and Brett Breeding are the new art team on THE AVENGERS as of #228. Roger Stern is still the writer.

Peter Gillis is scripting a new ETERNALS mini-series, probably for the back-up slot in THOR. He's also planning to conclude the dangling plot threads from SUPER-VILLAIN

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TEAM-UP in next year's CAPTAIN AMERICA ANNUAL.

Sample pages from MARVEL GRAPHIC NOVEL #6 - The X-Men

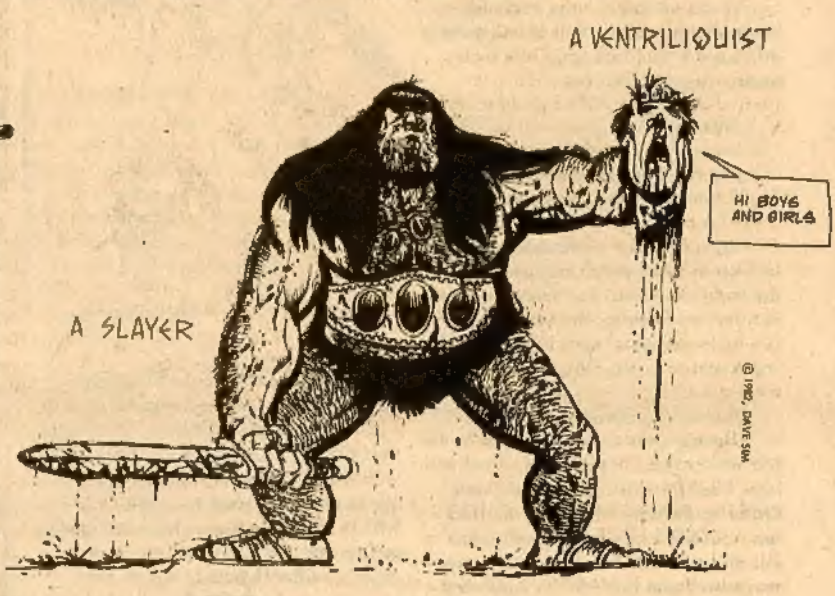
Walt Simonson's STARSLAMMERS will be out in November in the guise of MARVEL GRAPHIC NOVEL #5. The accompanying illustration will give you an idea of their appearance.

© 1982, WALT SIMONSON

THE DEFENDERS #120 features Power Man and Iron Fist as the Defenders take on the Miracle Man. The revamped Defenders as of #126 may very well include former X-Men and Champions, Angel and Iceman.

Dave Sim is doing a barbarian story for EPIC ILLUSTRATED #16 called "Arnold the Issurian." See the illo on this page.

CAPTAIN AMERICA #281-283 will feature the return of the Viper and the 1950s Bucky (this one isn't dead) as well as the rebirth of Nomad as a hero again and, with any luck at all, a permanent fixture in the Marvel Universe. Spider-Woman will also appear. #284-285 brings back Dave Cox, Cap's pacifist buddy from way back when, and villains Abraham Savage and a couple of female super-villains led by someone called Mother Superior. #286-288 features Cap and Deathlok. J. Marc De Mattels's further plans are tentative, but they include Sam Wilson's bid for a congressional seat and the return of the Yellow Claw by Christmas of '83.



© 1982, DAVE SIM

A lot of newcomers to the writing and art chores make their debuts in December: DAZZLER #25 is by Steven Grant, Marc Bright and Kent Gamble; DAREDEVIL #192 is by Alan Brennert and Klaus Janson; POWER MAN AND IRON FIST #91 is by Kurt Busiek and Denys Cowan; and MARVEL FANFARE #7 is by Grant, Joe Barney and George Freeman. Those last two comics feature Unus the Untouchable, the latter in a story with the Hulk and the Blob.

Spider-Man meets a villain in the Green Goblin tradition in AMAZING SPIDER-MAN #238: the Hobgoblin.

The new inker on THE DEFENDERS is our old friend Hilary Barta.

And BIZARRE ADVENTURES #34 is a Christmas issue, out in December. It's a STAR-LORD format book, direct sales, and features work by Mark Gruenwald, Steven Grant, Paul Smith, Denny O'Neil, Bill Sienkiewicz, Larry Hama and Bob Camp.

DC News

Dead at 200: THE BRAVE AND THE BOLD will cease publication with the 200th issue, on sale in April. It will probably be a double-sized issue; DC has wisely avoided the hue and cry bound to arise from fandom by killing the book AFTER it had reached its special landmark issue. This leaves Jim Aparo with no specific assignment at the moment. However, one could expect that he will either be assigned one of the BATMAN titles, or perhaps WONDER WOMAN, as Gene Colan is definitely leaving the latter.

THE BRAVE AND THE BOLD had been rumored to be the title chosen to house the new pilot-project being edited by Marv Wolfman and Ernie Colon; apparently, this indicates that that particular project will begin in a brand-new title.

DC has announced one of the new projects mentioned previously as being given its own book in 1983: THE BLUE DEVIL, a new super-hero book written by Dan Mishkin and Gary Cohn and drawn by Paris Cullins. The Blue Devil is a movie stuntman who uses his considerable technical knowledge of stunting to battle crime. An editor was not mentioned.

Doug Moench, as mentioned in the Marvel section, has joined DC and will very likely be writing all three books featuring Batman: BATMAN, DETECTIVE and WORLD'S FINEST. He will do two fill-in issues of ARION for sure, and may also do an I, VAMPIRE episode or two.

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Tamsyn O'Flynn has left her staff job at DC, where, among other things, she wrote the lettercols of various books. She will, however, continue to script LOIS LANE in THE DARING NEW ADVENTURES OF SUPERGIRL.

SUPERMAN SPECIAL #1 will be out this December in a format identical to the annuals published this summer. It's written and drawn by Gil Kane and features the Ultimate Man.

ACTION #547 marks the 45th anniversary of the book, and it will be a special issue in which Marv Wolfman and Cary Bates contribute stories featuring Brainiac and Lex Luthor, bringing them more into line with the current treatment of the Man of Steel.

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THE BEST OF DC reprints the origin of the Metal Men from SHOWCASE #37-38 and their first battle with Chemo in #39-40.

The Brotherhood of Evil make their return in NEW TEEN TITANS #29.

Robert Kanigher revives Ragman in THE BRAVE AND THE BOLD #196. Jim Aparo contributes the art.

Kurt Busiek and Richard Howell of COMICS FEATURE are the writer and artist respectively on the Tales of the Green Lantern feature in GREEN LANTERN #162. Sal Trapani inks.

The full complement of 1942 Justice Society of America members returns to action as of ALL-STAR SQUADRON #19, Jerry Ordway's first issue as penciller/inker and cover artist. It also features the return of Brain Wave.

And, in DETECTIVE #524, Robin meets a young boy whose parents die in the same fashion as his own, and takes him under his wing. In future months, he is destined to ask Batman to take the lad under his wing in much the same way he did when the Graysons were killed.

DC COMICS PRESENTS #55 features Superman, Air Wave, Superboy and the original Air Wave in a story by Bob Rozakis and Alex Saviuk.

Our back cover is the result of Don Newton preparing a cover for BATMAN #356 as he was drawing that issue, and then discovering that one had already been done before he mailed it to DC--so he offered it to us, for which we thank him mightily. Shown here is the cover DC had already commissioned from Ed Hannigan and Dick Giordano.

Once again, DC is asking for any and all help in locating the present whereabouts of the following people to return their artwork to them. Some of these artists worked for DC in the '40s and '50s, and a few are deceased; Raymond Perry died in 1960, if Stookie

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Allen is alive he'd be in his '80s; others might also be gone. But some of these people worked at DC as recently as the late '70s. If you have any idea of how to find them contact DC, as they're

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in the midst of moving and don't wish to transport any more than they have to.

Tony Abruzzo	Lore Shoberg
Vicente Alcazar	L.S. Martinez
Douglas Aleksey	Tanchi Mendoza
Stookie Allen	Mills
Aremcunan	Bill Montes
Liz Berube	Mike Nasser
Phil Berube	Sparky Moore
Al Bistur	Maro Nava
Sid Check	James Pak
Crane	Raymond Perry
Gerald Forton	Dick Piscopo
John Fuller	Reilly
John Garcia	Larry Rippee
Anita Greene	Schenkman
(Tom?) Hickey	Ed Waldman
Dennis Janke	A.O. (Bill) Williams
	Kevin Woodcock

Look for Marv Wolfman all over your TV screen in the coming weeks as he hits the talk-show circuit to drum up interest in the "Runaways" story in NEW TEEN TITANS #26-27. He's slated to appear on THE TODAY SHOW, DONAHUE, GOOD MORNING WASHINGTON, and perhaps PM MAGAZINE.

Marvel Coming C

DAREDEVIL No. 190, January. "Resurrection" is by Frank Miller and Klaus Janson. This $1.00 issue features the return of Elektra. Miller did the cover. [9/28]

DAZZLER No. 23, January. "Fire in the Night" is by Danny Fingeroth, Frank Springer and Vince Colletta. Power Man and Iron Fist appear as Dazzler faces Flame, an arsonist. Springer did the cover. [9/28]

KA-ZAR THE SAVAGE No. 22, January. "Shanna the Savage" is by Bruce Jones, Ron Frenz and Mel Candido. Thinking Ka-Zar's dead, Shanna goes on a rampage in New York City, and Spider-Man guests. A back-up pin-up is by Rich Buckler and Armando Gil, and Fotomunnies returns. Frenz and Gil did the cover. [9/28]

KING CONAN No. 14, January. "Kings of Fire and Darkness" is by Doug Moench, Marc Silverstri and Ricardo Villamonte. Conan comes upon a place called Taratia, the focus of mysterious magic forces. John Buscema did the cover. [9/28]

MARVEL TWO-IN-ONE No. 95, January. "The Power To Live...The Power to Die" is by David Kraft, Alan Kupperberg and Jon D'Agostino. Does anyone out there remember the Living Mummy? David Kraft does, and so does the Thing. Kupperberg and D'Agostino did the cover. [9/28]

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TEAM AMERICA No. 8, January. "Trials" is by Jim Shooter, Bill Mantlo, Don Perlin and Vince Colletta. In the middle east, Wolf falls in love. Ed Hannigan and Dave Simons did the cover. [9/28]

THE AMAZING SPIDER-MAN No. 236, January. "Death Knell" is by Roger Stern, John Romita Jr. and Frank Giacoia. The concluding chapter involving the Wisp, the Tarantula and Brand introduces the Lady in the Shadows. Romita Jr. and Giacoia did the cover. [10/5]

BIZARRE ADVENTURES No. 33, December. This is a horror issue, delayed from July. The Zombie returns in "Damballah's Deeds" by Doug Moench and Dave Simons, and Dracula appears in a story by Steve Bissette and Steve Perry. The cover is a photo. [10/5]

CAPTAIN AMERICA No. 277, January. "In Thy Image" is by J. Marc De Matteis, Mike Zeck and John Beatty.

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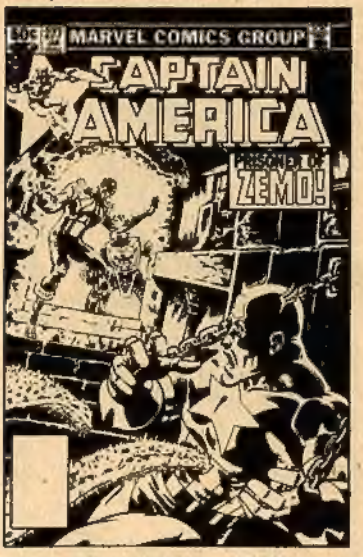
More stuff involving the Bio-Fanatic and the son of Zemo. There's a FALCON back-up tale by De Matteis, Zeck and Joe Rubinstein as well. Zeck and John Beatty did the cover. [10/5]



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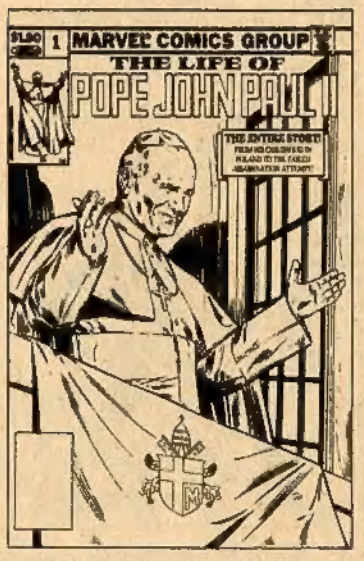
CRAZY MAGAZINE No. 92, December. The parody is of STAR TREK II: THE WRATH OF KHAN. (Hey, here's a joke they could use: Spock: Captain, I don't believe my ears! Kirk: I don't believe your ears either, Mr. Spock! I know it's funny! I read it in MAD 15 years ago!) Bob Larkin did the cover. [10/5]

GHOST RIDER No. 76, January. "Half a Demon...Half a Man" is by J. Marc De Matteis, Don Perlin and Dave Simons. Mephisto separates Johnny and his demon and forces them to battle. Bob Budiansky and Simons did the cover. [10/5]

THE LIFE OF POPE JOHN PAUL II No. 1, January. The life of the current pontiff is covered in comic-book form by Steve Grant, John Tartaglione and Joe Sinnott. Tartaglione and Sinnott did the cover. [10/5]



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MICRONAUTS No. 49, January. "Keep the Home Fires Burning" is by Bill Mantlo, Butch Guice and Danny Bulanadi. Will Commander Rann and the others be able to get back to the Microverse in the untried Biotron Ship? Guice did the cover. [10/5]

MOON KNIGHT No. 27, January. "Cop Killer" is by Steven Grant and Joe Brynowski, and that's all we know. Frank Miller and Terry Austin did the cover. [10/5]

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THE SAVAGE SWORD OF CONAN No. 83, December. "The Darksome Demon of Raba Thon" is by Michael Fleisher and Val Mayerik. A two-parter begins with a young Conan encountering a snow demon. There's also a back-up by Bruce Jones and Joe Chiodo. [10/5]

THOR No. 327, January. "The Serpent of Midgard" is by Doug Moench, Alan Kupperberg and Jim Mooney. Thor, Sif and friends make their last stand on Earth vs. Tyr and his forces of evil. Kupperberg and Alan Weiss did the cover. [10/5]

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THE AVENGERS No. 227, January. "Testing One, Two, Three" is by Roger Stern, Sal Buscema and Brett Breeding. Henry Pym goes on trial and Captain Marvel joins up, while Wasp lunches with Reed and Sue Richards. Breeding did the cover. [10/12]

CONAN THE BARBARIAN No. 142, January. "The Man, the Monster and the Maze" is by Bruce Jones, John Buscema and Ernie Chan. Conan aids Theta in the attempt to rescue her sisters from the harem of Forbos. Buscema did the cover. [10/12]

DREADSTAR No. 1, January. "The Quest" is by Jim Starlin. Picking up where he left off from this month's EPIC ILLUSTRATED, Starlin continues the Metamorphosis Odyssey in a six-issue bi-monthly mini-series printed under the Epic Comics imprint. Starlin did the cover. [10/12]

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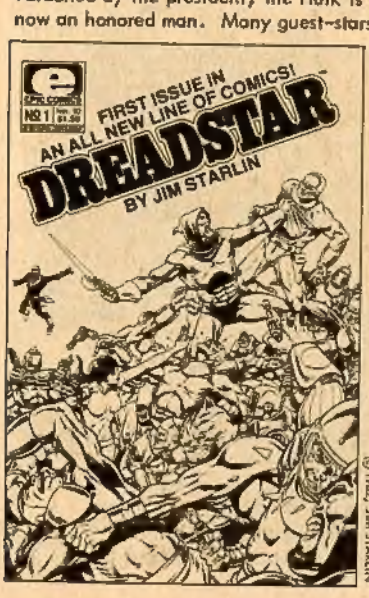
EPIC ILLUSTRATED No. 15, December. A new chapter of Metamorphosis Odyssey ties into the new DREADSTAR book by Jim Starlin; "The Last of the Dragons" is by Denny O'Neil, Carl Potts and Terry Austin; and Boris Vallejo is interviewed. [10/12]

THE FURTHER ADVENTURES OF INDIANA JONES No. 1, January. "The Icons of Ikamani" is by John Byrne and Terry Austin. Indiana Jones, star of RAIDERS OF THE LOST ARK, begins a series of original adventures set in the late '30s. Byrne did the cover. [10/12]

G.I. JOE, A REAL AMERICAN HERO No. 7, January. "Walls of Death" is by Larry Hama, Herb Trimpe and Chic Stone. It's the G.I. Team vs. the October Guard in Russia. Trimpe did the cover. [10/12]

THE INCREDIBLE HULK No. 279, January. "Acceptance" is by Bill Mantlo, Mark Gruenwald and Greg LaRocque. Pardoned by the president, the Hulk is now an honored man. Many guest-stars appear. LaRocque did the cover. [10/12]



MARVEL FANFARE No. 6, January. "Switch Witch" is by Mike Barr, Sandy Plunkett and Craig Russell. Spider-Man and the Scarlet Witch take on Xandu. Also, Dr. Strange stars in "The Showdown" by Roger Stern and Charles Vess. Russell did the front cover and Vess the back. [10/12]

MARVEL GRAPHIC NOVEL No. 4, January. "Renewal" is by Chris Claremont and Bob McLeod, and is the origin of THE NEW MUTANTS: Cannonball, a human rocket; Psyche, a telepath; Sunspot, a solar receptor who can turn solar rays into strength; Wolfbane, who can turn into a wolf; and Karma, who can possess other's bodies. McLeod did the cover. [10/12]

MARVEL TALES STARRING SPIDER-MAN No. 147, January. "The Enforcers" is by Stan Lee and Steve Ditko and appeared way back in AMAZING SPIDER-MAN #10. The original cover by Ditko is included as a bonus. Jack Kirby and Ditko did the cover. [10/12]

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POWER MAN AND IRON FIST No. 89, January. "To Honor...To Die" is by Dennis O'Neil, Denys Cowan and Carl Potts. A story based on an ancient samurai legend. Cowan did the cover. [10/12]

ROM No. 38, January. "Suffer the Little Children" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. Shang-Chi joins the battle against the Dire Wraiths. Gene Day did the cover. [10/12]

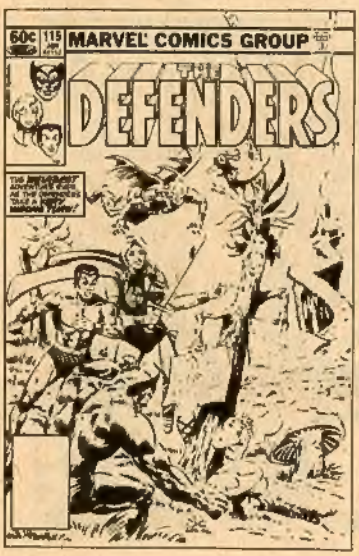
THE UNCANNY X-MEN No. 165, January. "Transfiguration" is by Chris Claremont, Paul Smith and Bob Wiacek. Storm must win her battle with the

Brood, but if she does, she has the Space Whale to face. Smith's debut issue. Smith did the cover. [10/12]

THE VISION AND THE SCARLET WITCH No. 3, January. "Blood Brothers" is by Bill Mantlo, Rick Leonardi, Ian Akin and Brian Garvey. The Grim Reaper is Wonder Man's brother, and the Vision has Simon Williams mind--are they all brothers under the skin? Leonardi and Joe Rubinstein did the cover. [10/12]

THE DEFENDERS No. 115, January. "Wrong Turn" is by J. Marc De Matteis, Don Perlin and Hilary Barta. The Defenders enter a dimension not unlike that which exists in a Dr. Seuss book and meet the villainous Easy Read and the rampaging Thorton. Perlin and Steve Mitchell did the cover. [10/19]

FANTASTIC FOUR No. 250, January. "X-Factor" is by John Byrne. A $1.00 anniversary issue featuring the FF in battle with the X-Men, Captain America and Spider-Man...or is it? Byrne did the cover. [10/19]



IRON MAN No. 166, January. "One of Those Days" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Iron Man and the Melter meet once more. McDonnell and Mitchell did the cover. [10/19]

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MARVEL TEAM-UP No. 125, January. "Yesterday and Today" is by J. Marc De Matteis, Kerry Gammill and Mike Esposito. Tigra and Spider-Man battle her old foe Zabo from THE CAT #1. Also: "Crossfire" is by Mary Jo Duffy and Kerry Gammill and stars Dr. Strange and Scarlet Witch. John Romita Jr. and Frank Giacoia did the cover. [10/19]

MASTER OF KUNG FU No. 120, January. "Dweller By the Dark Stream" is by Doug Moench and Gene Day. In Scotland: a curse, a bagpipe player and malevolence. Day did the cover. [10/19]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 1, January. Alphabetically-listed, this series brings

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you up to date with everything you need to know about Marvel's characters. This issue tells you everything about anyone whose name begins with "A"... Mark Gruenwald is the head writer/editor, the artists are "everyone" and Joe Rubinstein did the inking. The cover is actually one-twelfth of a huge mural featuring every Marvel character, drawn by Ed Hannigan and Joe Rubinstein. [10/19]

THE OFFICIAL MARVEL NO-PRIZE BOOK No. 1, January. Jim Owsley is the editor and head writer of this one, which brings back memorable fubars from the past. Stan Lee: prepare to be publicly humiliated. Mike Golden did the cover. [10/19]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 74, January. "Fantasia" is by Bill Mantlo, Bob Hall and Jim Mooney. It's the last appearance of Deb Whitman--and the Lady comes out of the Shadows. Hall and Al Milgrom did the cover. [10/19]

STAR WARS No. 67, January. This issue is by David Michelinie, Ron Frenz and Tom Palmer. In the caverns of Arbra, R2D2, C-3PO, Chewbacca and the Hoojibs discover something lurking... Palmer did the cover. [10/19]

WARLOCK No. 2, January. Reprinted from STRANGE TALES #180-181 and WARLOCK #9 are "The Judgment," "1000 Clowns" and "The Infinity Effect" by Jim Starlin with inkers Alan Weiss, Al Milgrom and Steve Leialoha. Starlin did the cover. [10/19]

DC Coming Co

ADVENTURE COMICS No. 495, January. The new Challengers adventure is "Yesterday's Clues" by Bob Rozakis, Alex Toth and Frank Giacoia; the reprints are "Secret of the Seventh Super-Hero" by George Papp (ADVENTURE #290), "The Legion of Super-Traitors" by Jerry Siegel, Curt Swan and George Klein (ADVENTURE #293), "Underworld Reward" by Steve Skeates and Jim Aparo (AQUAMAN #44), "Die, Spectre--Again" by Gardner Fox and Murphy Anderson (SPECTRE #2), Sandman in "Crime Carnival" by Joe Simon and Jack Kirby (ADVENTURE #84), and another Captain Marvel reprint from the '40s. Keith Giffen and Dick Giordano did the cover. [10/7]

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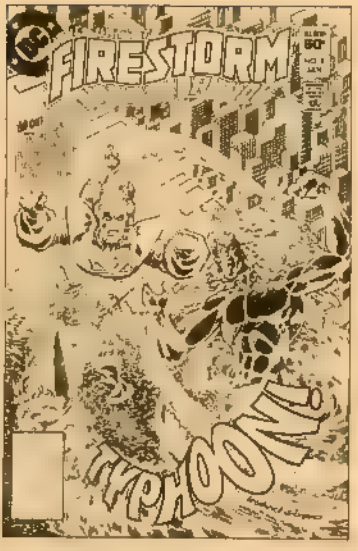
ARAK/SON OF THUNDER No. 17, January. "A Flame Upon the Sea" is by Roy Thomas, Adrian Gonzales and Alfredo Alcala. Arak and Valda are back together--but now they have to get out of Byzantium alive. The Valda solo story is "Isle of the City, Isle of Death" by Roy and Danette Thomas, Gonzales and Alcala. Gonzales and Alcala did the cover. [10/7]

THE BEST OF DC No. 32, January. The theme is Superman vs. powerful adversaries and includes these reprints: "The Power of the Parasite" by Jim Shooter and Al Plastino (the only story from ACTION, from #340), "The Ultimate Battle" by Denny O'Neil, Curt

Swan and Murphy Anderson (SUPERMAN #242), "The Man Who Murdered the Earth" by Len Wein, Curt Swan and Murphy Anderson (SUPERMAN #248), "Mystery Mission to Metropolis" by Cary Bates, Swan and Bob Oksner (SUPERMAN #281), and "Solomon Grundy Wins on a Monday" by Gerry Conway, Jose Luis Garcia Lopez and Oksner (from SUPERMAN #301). Rich Buckler and Dick Giordano did the cover. [10/7]

BLACKHAWK No. 254, January. "What Price Courage" is by Mark Evanier and Dan Spiegle. Can the team sacrifice Blackhawk to save a town? Plus: a Chuck solo tale, "The Crazy House" by Evanier and Dave Cockrum. Cockrum did the cover. [10/7]

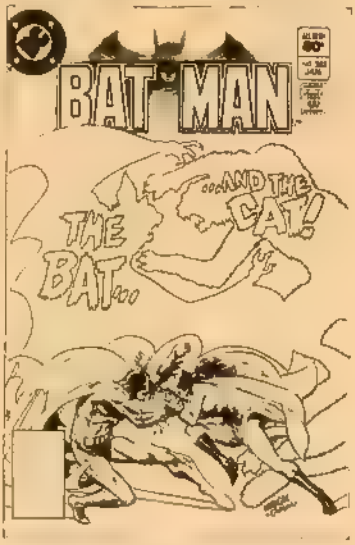


DC COMICS PRESENTS No. 53, January. "The Haunting Dooms of Halloween" is by Dan Mishkin, Curt Swan and Tony DeZuniga. Lois Lane is whisked away from her halloween party by Superman while Clark Kent watches, leading things into the spooky House of Mystery. Ross Andru and Joe Orlando did the cover. [10/7]

THE FLASH No. 317, January. "A Fast Way to Die" is by Cary Bates, Carmine Infantino and Rodin Rodriguez. The Eradicator continues to battle crime to the Flash's satisfaction. Infantino and Rodriguez did the cover. [10/7]

THE FURY OF FIRESTORM No. 8, January. "Typhoon Warning" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. The water menace, Typhoon, returns. Broderick and Dick Giordano did the cover. [10/7]

JUSTICE LEAGUE OF AMERICA No. 210, January. "When a World Dies Screaming" is by Gerry Conway, Rich Buckler and Romeo Tanghal. Aliens swipe a mysterious thing called the X Factor and the Earth will die if the JLA cannot retrieve it. This is a casebook story taking place in the recent (pre-Zatanna/Firestorm) past. Buckler and Dick Giordano did the cover. [10/7]



WONDER WOMAN No. 299, January. "Target: Paradise" is by Dan Mishkin, Gene Colan and Frank McLaughlin. Wonder Woman has to stop Bellerophon from rampaging all over Paradise Island. Also, the Huntress stars in "Stranglehold" by Joey Cavalieri, Joe Staton and Frank McLaughlin. Ed Hannigan and Dick Giordano did the cover. [10/7]

BATMAN No. 355, January. "Never Scratch a Cat" is by Gerry Conway, Don Newton and Alfredo Alcala. Will Catwoman murder Vicki Vale to get Batman all to herself? Ya never can tell, can ya? Ed Hannigan and Dick Giordano did the cover. [10/14]

G.I. COMBAT No. 249, January. The Haunted Tank stories are "Scrap Heap

Hero" and "One General: C.O.D." by Robert Kanigher and Sam Glanzman. The Mercenaries story is "Death Wears a Yellow Hat" by Kanigher and Vic Catan, Famous True Escapes are covered in "Flowers of Freedom" by Paul S. Newman and Tor Infante, and "Tomorrow's Heroes" is by Robin Snyder and Gerry Talaoc. Joe Kubert did the cover. [10/14]

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MASTERS OF THE UNIVERSE No. 2, January. "The Key to Castle Grayskull" is by Paul Kupperberg, George Tuska and Alfredo Alcala. He-Man acquires the talismans, but can he save the Sorceress? Tuska and Klaus Janson did the cover. [10/14]

THE NEW TEEN TITANS No. 27, January. "Runaways, Part Two" is by Marv Wolfman, George Perez and Romeo Tanghal. The media blitz is on for the story which continues in this issue involving teen-age runaways in New York City. Perez did the cover. [10/14]

SAGA OF THE SWAMP THING No. 9, January. "Prelude to Holocaust" is by

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Martin Pasko, Jan Duursema and Tom Mandrake. Chased by the Sunderland Corp., Swamp Thing discovers new abilities in Casey and something about Harry Kay. Tom Yeates did the cover. [10/14]

SUPERMAN No. 379, January. "The Bizarrobuster is Loose" is by Cary Bates, Curt Swan and Dave Hunt. The Bizarro world returns in an extremely (ulp!) bizarre issue. Ross Andru and Dick Giordano did the cover. [10/14]

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THE BRAVE AND THE BOLD No. 194, January. "Trade Heroes--and Win" is by Mike Barr, Carmine Infantino and Sal Trapani. Batman and the Flash take on the Rainbow Raider and Dr. XX--and lose. Jim Aparo did the cover. [10/21]

CAMELOT 3000 No. 2, January. "Many Are Called..." is by Mike Barr, Brian Bolland and Bruce Patterson. King Arthur and Tom Prentice begin their war against the aliens. Bolland did the cover. [10/21]

THE DARING NEW ADVENTURES OF SUPERGIRL No. 3, January. "Decay Day" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. The back-up stars Lois Lane in "Missy Is Missing" by Tamsyn O'Flynn and Bob Oksner. [10/21]

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GREEN LANTERN No. 160, January. "Head Trip" is by Mike Barr, Keith Pollard and Sam de la Rosa. The Head Men hijack GL to show the Citadel their worthiness to become one of them. The Omega Men appear. Also, the Tale of the Green Lantern Corps is "The Eyes of the Universe" by Bob Rozakis, Jerome Moore and Rodin Rodriguez. Pollard did the cover. [10/21]

HOUSE OF MYSTERY No. 312, January. The I, Vampire story is "The Thing in the Tunnels" by Dan Mishkin, Gary Cohn, Adrian Gonzales and Tom Sutton. Other stories include "The Suicide Club" by Bill

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Kelly and Sangalang, and "Jenny, Are You There?" by Bruce Jones and Noly Zamora. Michael Kaluta did the cover. [10/21]

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THE LEGION OF SUPER-HEROES No. 295, January. "The Origin of the Universe File" is by Paul Levitz, Keith Giffen and Howard Bender, and Dave Hunt. Two interlocking stories show the breakup of Light Lass and Timber Wolf, as well as why there are no Green Lanterns on Earth during the 30th century. Giffen did the cover. [10/21]

THE NIGHT FORCE No. 6, January. 'The Devil Her Due" is by Marv Wolfman, Gene Colan and Bob Smith. Vanessa goes on a rampage in the next to last part of the first adventure. Colan and Smith did the cover. [10/21]

SGT. ROCK No. 372, January. "The Last Page" is by Robert Kanigher and Jack Arata. Is this gratitude? Kanigher kills off Robin Snyder in WWII! Other stories include "Time

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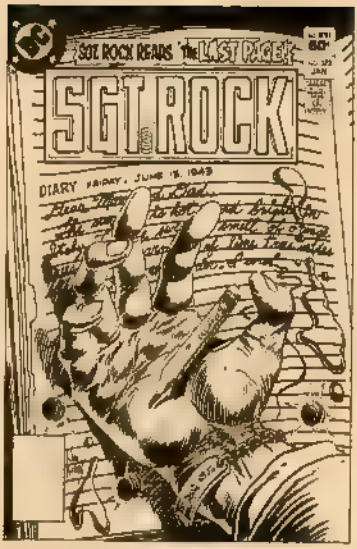

Drop' by Arata, "Stalemate' by Kanigher and Kim DeMulder, and a Battle Album by Bob Hardin. Joe Kubert did the cover. [10/21]

WARLORD No. 65, January. "Through the Glass" is by Mike Grell, Dan Jurgens and Mike DeCarlo. The Barren Earth chapter is called "Marauders of the Desert" and is by Gary Cohn and Ron Randall. Grell did the cover. [10/21]

ACTION COMICS No. 539, January. "Past Imperfect" is by Marv Wolfman and Gil Kane. In the past, Lord Satanis has possessed half of Superman, and in the present, Superman cannot break the time barrier despite the aid of the Flash and the Atom. "Help! I'm a Prisoner in My Own Body" by Bob Rozakis, Alex Saviuk and Dan Adkins continues the Aquaman story in part four. Keith Giffen and Dick Giordano did the cover. [10/28]

ALL-STAR SQUADRON No. 17, January. "To Slay the Body Electric" is by Roy Thomas, Adrian Gonzales and Rick Hoberg. A d.a. with headlines on his mind declares Robotman a public menace to be put on trial to prove otherwise, with Robotman's destruction the result if he can't win the case. Joe Kubert did the cover. [10/28]

ARION, LORD OF ATLANTIS No. 3, January. "Battle Cry" is by Paul Kupperberg and Jan Duursema. Arion has to track down the Zodiac Crystals, which could have disasterous effects on Atlantis if brought together. Duursema did the cover. [10/28]

CAPTAIN CARROT AND HIS AMAZING ZOO CREW No. 11, January. "The Wuz-Wolf's Night to Howl" is by Roy Thomas, E. Nelson Bridwell, Stan Goldberg and Al Gordon. Pig Iron battles the Wuz-Wolf. Also, Rubberduck solos in "The Sinister Salamandroid" by Scott Shaw, Bridwell, Rick Hoberg and Gordon. Shaw did the cover. [10/28]

DETECTIVE COMICS No. 522, January. "Snow Blind" is by Gerry Conway, Irv Novick and Pablo Marcos. Batman stars. The Green Arrow story is "Automatic Pirate" by Joey Cavalieri and Trevor Von Eeden. [10/28]

JONAH HEX No. 68, January. "Gunfight at Gravesboro" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. The penultimate part of the search for the murderers of his fiancee finds Jonah up against the last two men responsible. Adrian Gonzales and Dick Giordano did the cover. [10/28]

THE NEW ADVENTURES OF SUPERBOY No. 37, January. "Wright Makes Right" is by Paul Kupperberg and Kurt Schaffenberger. Superboy and the psychokinetic menace continue their battle. Also: Dial "H" For Hero stars in "You Can't Tell the Heroes Without an "H" Dial" by E. Nelson Bridwell, Bob Rozakis, Howard Bender and Joe Giella. Schaffenberger did the cover. [10/28]

WEIRD WAR TALES No. 119, January. "World Under Glass" is by Robert Kanigher and Fred Carrillo. The Creature Commandos journey into the future to see if they can be cured. [10/28]

WORLD'S FINEST COMICS No. 287, January. "Within My Heart...the Enemy" is by Cary Burkett and Trevor Von Eeden. Madam Zodiac and Dr. Zodiac have turned the world upside down and Superman, Batman, Robin and the Flash must try to right it again. [10/28]

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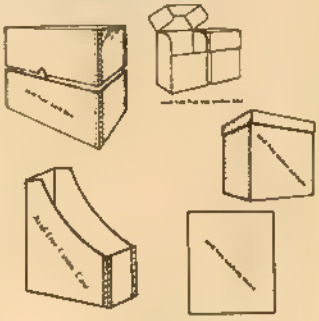

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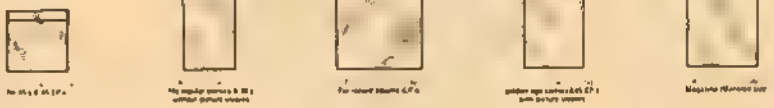

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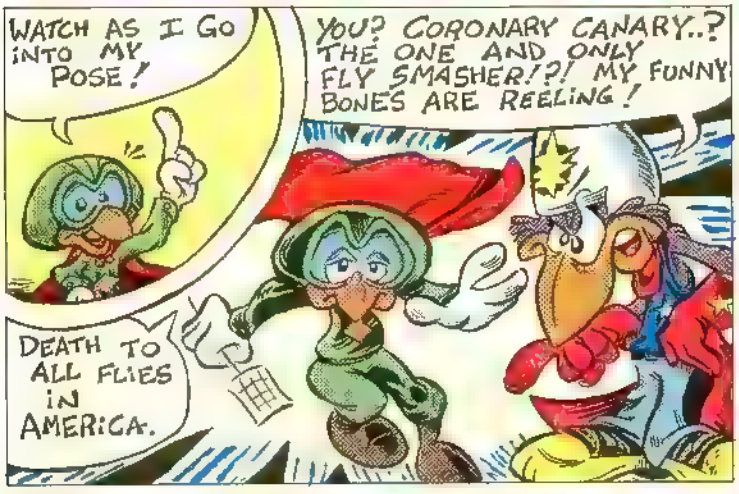
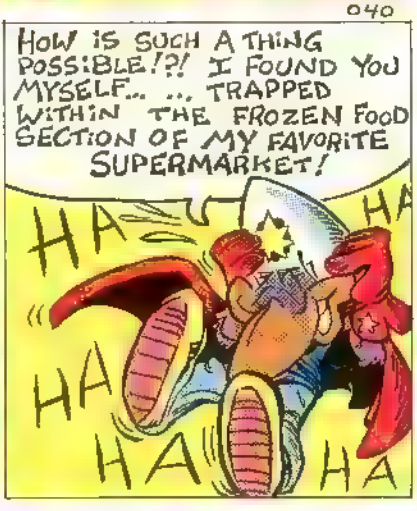
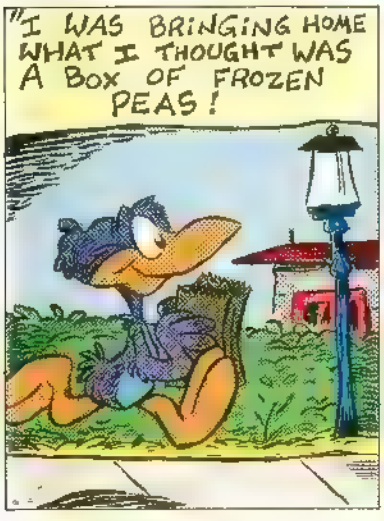
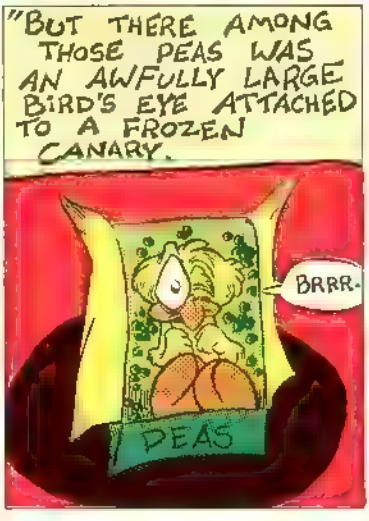
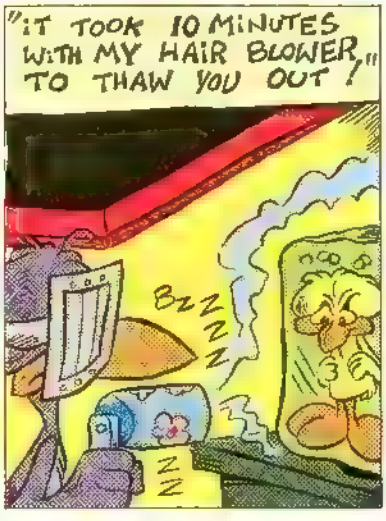
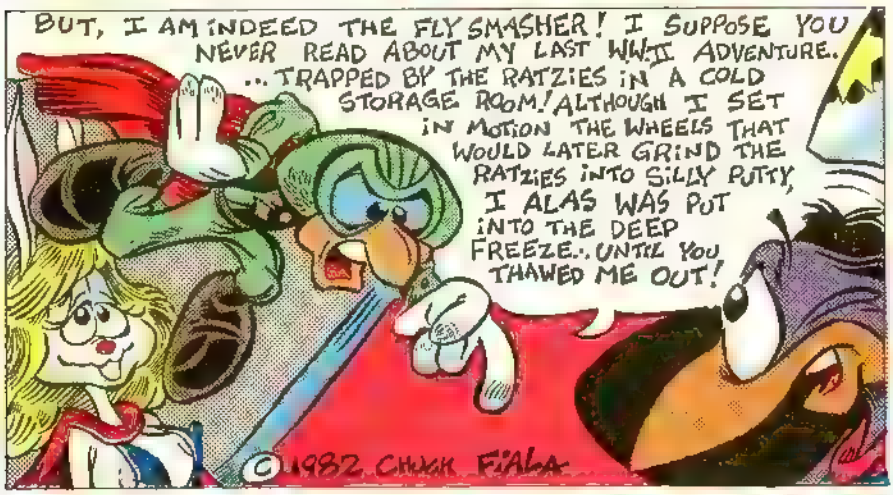

WATCH AS I GO INTO MY POSE!
YOU? CORONARY CANARY..? THE ONE AND ONLY FLY SMASHER!?! MY FUNNY BONES ARE REELING!
DEATH TO ALL FLIES IN AMERICA.


HOW IS SUCH A THING POSSIBLE!?! I FOUND YOU MYSELF... ... TRAPPED WITHIN THE FROZEN FOOD SECTION OF MY FAVORITE SUPERMARKET!
HA
HA
HA
HA
HA








BUT, I AM INDEED THE FLY SMASHER! I SUPPOSE YOU NEVER READ ABOUT MY LAST WW II ADVENTURE. ... TRAPPED BY THE RATZIES IN A COLD STORAGE ROOM! ALTHOUGH I SET IN MOTION THE WHEELS THAT WOULD LATER GRIND THE RATZIES INTO SILLY PUTTY, I ALAS WAS PUT INTO THE DEEP FREEZE... UNTIL YOU THAWED ME OUT!
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CAPTAIN KENTUCKY
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TO
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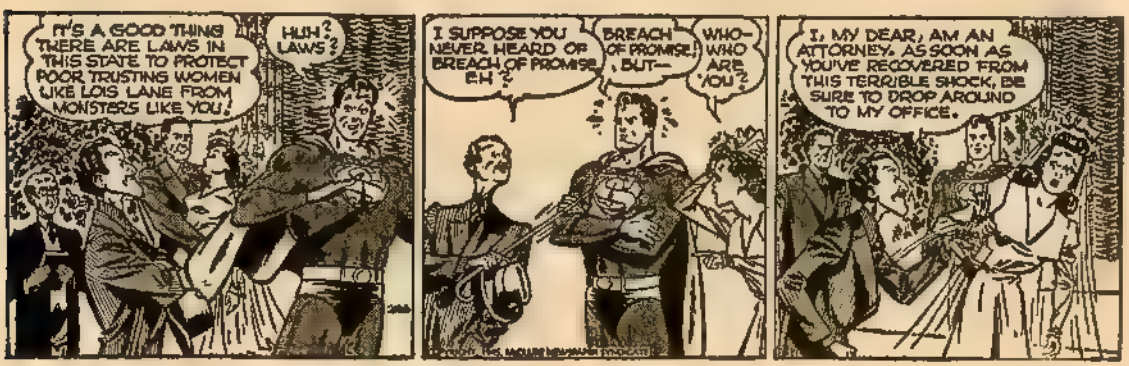
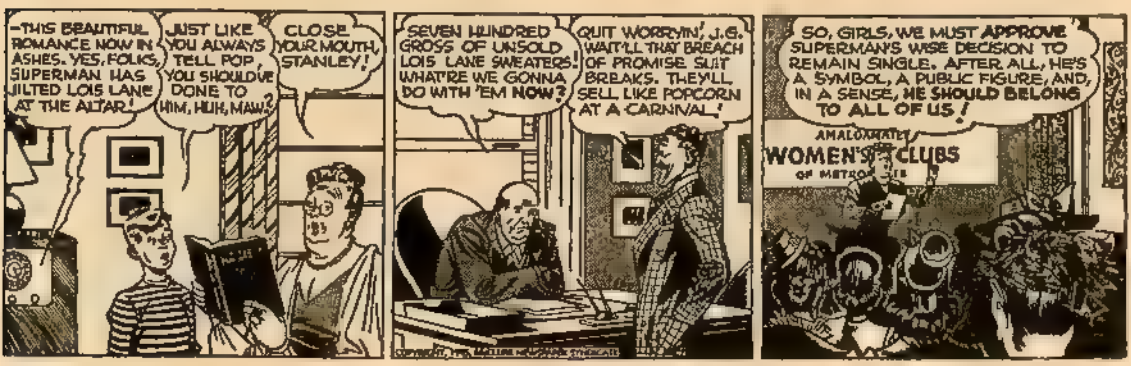
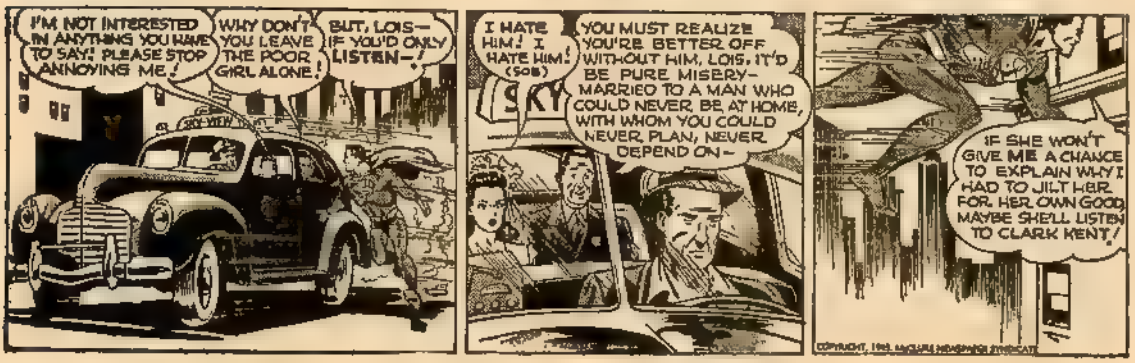
(AT LEAST)
D.J. ROSA
1961-[illegible]
O, MISERY! O, ANGUISH! MY SEELBACH OPENS IN THE MORNING... BUT NOBODY WILL COME NEAR UNLESS I CAN EVICT ALL OF THESE UNINVITED APPARITIONS!
EVEN MY SUPER POWERS CAN'T DEAL WITH DISEMBODIED SPIRITS, MR. DAVIS? I DON'T KNOW HOW YOU'LL GET RID OF THESE NON-LIVING GUESTS.
ACTUALLY, WHAT BOTHERS ME IS I SUSPECT THEY'RE NON-PAYING GUESTS.
JEEPERS LOOK AT THE REGISTER. THERE MUST BE HUNDREDS OF THESE THINGS HERE? UGH! YOU'LL NEED TO CHANGE THE LINEN ON EVERY BED IN THE HOUSE?
NA... WAIT! THERE MUST BE A THOUSAND REGISTERED GUESTS... BUT THEY'RE ALL LISTING THE SAME ROOM NUMBER! WHAT COULD THAT MEAN?!
A NASTY LINE AT THE BATHROOM?
ROOM 513? I'M GOING TO GET TO THE BOTTOM OF THIS. C'MON!
SHORTLY
HOLD IT, MR. DAVIS. HERE'S 513 HERE
WHA—? THAT'S NOT THE CURRENT 513? THAT ROOM WASN'T HERE WHEN I... SAY, SOMEONE MUST HAVE JUST UNCOVERED IT FROM UNDER A HALF-CENTURY OF PLASTER AND WALL PAPER?
THE ACADEMY AWARDS ARE THE MOVIES' WAY OF SHOWING HOW RELEVANT & INTELLECTUAL THEY ARE FROM "WIZARD OF OZ" TO "RAIDERS.", NO MATTER HOW GOOD A PURE ENTERTAINMENT MOVIE IS, IT NEVER HAS NOR WILL WIN A MAJOR AWARD.
IT'S THE PHYSICAL CENTER OF THE HOTEL! FEEL THAT ICY AIR FLOWING OUT THE DOORWAY?! GO IN AND SEE WHAT'S GOING ON IN THERE.
LIKE HELL.
I SAID I WAS "SUPER", NOT "STUPID"! YOU GO SEE WHAT—
SLAM!
SO, THE DOOR SLAMS BEHIND US. HOW CLICHE. HOW CORNBALL
DISGRACEFUL. HEY... HOW BIG IS THIS ROOM ANYHOW?
NOT THIS BIG? AND WHERE'RE ALL MY ELEGANT FURNISHINGS?!
DON'T LOOK NOW... BUT I THINK WE'VE CROSSED OVER INTO THE MISTY REALM THE LAND BEYOND BEYOND. THE PLACE PAST HOPE OR FEAR
LOOK—OFF IN THE DISTANCE A LIGHT. WHO ARE THOSE TWO?
TEN BUCKS SAYS ONE OF 'EM IS ROD SERLING.
NEXT WEEK: C.K. EXERCISES EXORCISM!

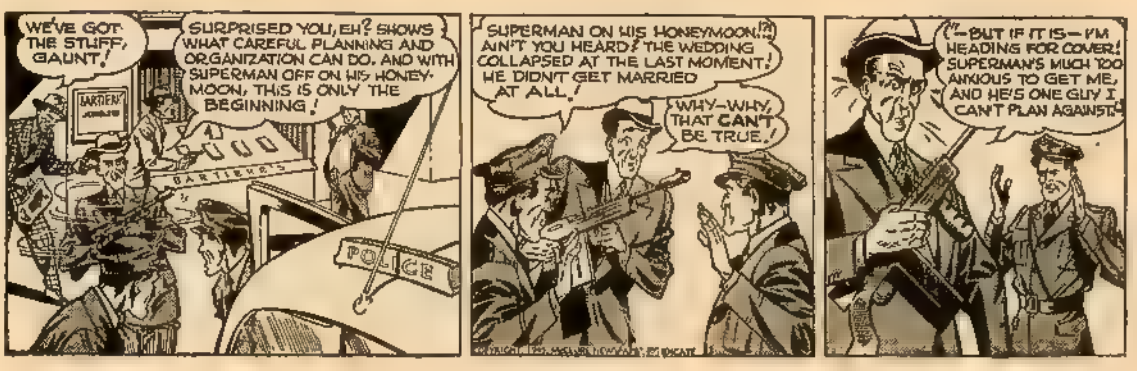
Captain Kentucky
by Don Rosa
EPISODE 133:
THE GHOSTIES AND GOBLINS AND LONG LEGGEDY BEASTIES AND THINGS THAT GO BUMP IN THE NIGHT HAVE ALL CHECKED OUT OF THE SEELBACH NOW BUT WE RETURN TO THIS GRAND HOTEL IF ONLY FOR A JUST TOO CLEVER TRANSITION TO OUR NEXT PLOT LINE
WELL, CAPTAIN... I WOULDN'T GO THROUGH LAST NIGHT AGAIN FOR A YEAR'S WORTH OF RERUN RESIDUALS. BUT IT ALL WORKED OUT--AND MY GRAND OPENING IS COMING OFF AS WELL AS I EXPECTED!
YES, IT LOOKS AS THOUGH THIS WILL CERTAINLY BE A HUB OF ACTIVITY FOR THIS YEAR'S DERBY CELEBRATION.
OH, ABSOLUTELY! SOME EARLY DERBY GUESTS ARE ALREADY ARRIVING FROM ALL OVER THE WORLD.. EXCUSE ME
GRACIOUS I THOUGHT ROGER DAVIS WAS SUPPOSED TO BE A SNAPPY DRESSER.
GOVERNOR! WELCOME TO THE SEELBACH!
GOVERNOR BROWN!
JOHN! LET'S STEP INTO THE BAR. YOU SHOULDN'T BE SEEN TALKING TO A SUPER BEING! VOTERS MIGHT THINK WE'RE ELITISTS.
O, PERISH.
AH, MAYOR-CAPTAIN KENTUCKY! I AM SAYING HELLO TO YOU ONCE MORE AGAIN
ABDUL NEFERNAZ BEN-BROAK! ER WELCOME BACK TO LOUISVILLE
I'LL FEEL BETTER IF I AT LEAST GIVE MENTION TO MY HOURS OF EXTRA WORK IN PAST WEEKS ON SPECIAL SHADING & TRANSPARENCY TECHNIQUES ON THOSE GHOSTS. NONE OF WHICH SHOWED IN PRINT!
YES, I AM BEING HERE TO SOON TAKE POSSESSION OF CHURCHILL DOWNS WHICH YOU SO KINDLY HELPED ME PURCHASE
YOUR CHECK PULLED LOUISVILLE OUT OF DEBT. BUT THIS CRAZY IDEA OF ME MOVING THE TRACK TO YOUR ESTATE IN SAUDI-ARABIA I REALLY DON'T THINK IT'S POSSIBLE.
I AM DOUBTING THAT YOU EVER THOUGHT #1.45 FOR A GALLON OF GAS WAS POSSIBLE EITHER, EH, SPORT? (GIGGLE) I AM HOLDING YOU TO YOUR CONTRACT. YOU WILL MOVE THE TRACK TO MY BACK YARD IN TWO WEEKS
TWO WEEKS? TWO WEEKS!
EEEEEK!
HEY, YOU! DIDN'T YOU HEAR ABOUT THE RECALL??!?!
TWO WEEKS! BUT THAT'S DERBY DAY!
YES, THAT IS BEING CORRECT. BE THERE!
AND NOW, THROUGH THE MIRACLE OF MODERN COMIC STRIPPERY, WE LEAP AHEAD TWO WEEKS TO MAY 1st, THAT FIRST SATURDAY IN MAY...
I CAN'T MOVE THE DOWNS ON DERBY DAY! LOOK AT THE CROWDS OF PEOPLE! BE REASONABLE! YOU CAN'T MAKE ME DO THIS?!?!
MOVE MY PROPERTY IMMEDIATELY OR I WILL PLACE YOUR ENTIRE CITY INTO BANKRUPTCY!?!?!
CHURCHILL DOWNS
CASH ADMISSION
TO BE CONTINUED!

SUPERMAN by Siegel & Shuster


IT'S A GOOD THING THERE ARE LAWS IN THIS STATE TO PROTECT POOR TRUSTING WOMEN LIKE LOIS LANE FROM MONSTERS LIKE YOU!
HUH? LAWS?
I SUPPOSE YOU NEVER HEARD OF BREACH OF PROMISE, EH?
BREACH OF PROMISE! BUT—
WHO—WHO ARE YOU?
I, MY DEAR, AM AN ATTORNEY. AS SOON AS YOU'VE RECOVERED FROM THIS TERRIBLE SHOCK, BE SURE TO DROP AROUND TO MY OFFICE.


—THIS BEAUTIFUL ROMANCE NOW IN ASHES. YES, FOLKS, SUPERMAN HAS JILTED LOIS LANE AT THE ALTAR!
JUST LIKE YOU ALWAYS TELL POP YOU SHOULD'VE DONE TO HIM, HUH, MAW?
CLOSE YOUR MOUTH, STANLEY!
SEVEN HUNDRED GROSS OF UNSOLD LOIS LANE SWEATERS! WHAT'RE WE GONNA DO WITH 'EM NOW?
QUIT WORRYIN', J.G. WAIT'LL THAT BREACH OF PROMISE SUIT BREAKS. THEY'LL SELL LIKE POPCORN AT A CARNIVAL!
SO, GIRLS, WE MUST APPROVE SUPERMAN'S WISE DECISION TO REMAIN SINGLE. AFTER ALL, HE'S A SYMBOL, A PUBLIC FIGURE, AND, IN A SENSE, HE SHOULD BELONG TO ALL OF US!
WOMEN'S CLUBS


I'M NOT INTERESTED IN ANYTHING YOU HAVE TO SAY! PLEASE STOP ANNOYING ME!
WHY DON'T YOU LEAVE THE POOR GIRL ALONE!
BUT, LOIS— IF YOU'D ONLY LISTEN—!
I HATE HIM! I HATE HIM! (SOB)
YOU MUST REALIZE YOU'RE BETTER OFF WITHOUT HIM, LOIS. IT'D BE PURE MISERY— MARRIED TO A MAN WHO COULD NEVER BE AT HOME, WITH WHOM YOU COULD NEVER PLAN, NEVER DEPEND ON—
IF SHE WON'T GIVE ME A CHANCE TO EXPLAIN WHY I HAD TO JILT HER, FOR HER OWN GOOD, MAYBE SHE'LL LISTEN TO CLARK KENT!


WE'VE GOT THE STUFF, GAUNT!
SURPRISED YOU, EH? SHOWS WHAT CAREFUL PLANNING AND ORGANIZATION CAN DO. AND WITH SUPERMAN OFF ON HIS HONEYMOON, THIS IS ONLY THE BEGINNING!
GARDENIA
GARTENIOS
POLICE
SUPERMAN ON HIS HONEYMOON!? AIN'T YOU HEARD? THE WEDDING COLLAPSED AT THE LAST MOMENT! HE DIDN'T GET MARRIED AT ALL!
WHY—WHY, THAT CAN'T BE TRUE!
"—BUT IF IT IS—I'M HEADING FOR COVER! SUPERMAN'S MUCH TOO ANXIOUS TO GET ME, AND HE'S ONE GUY I CAN'T PLAN AGAINST!"

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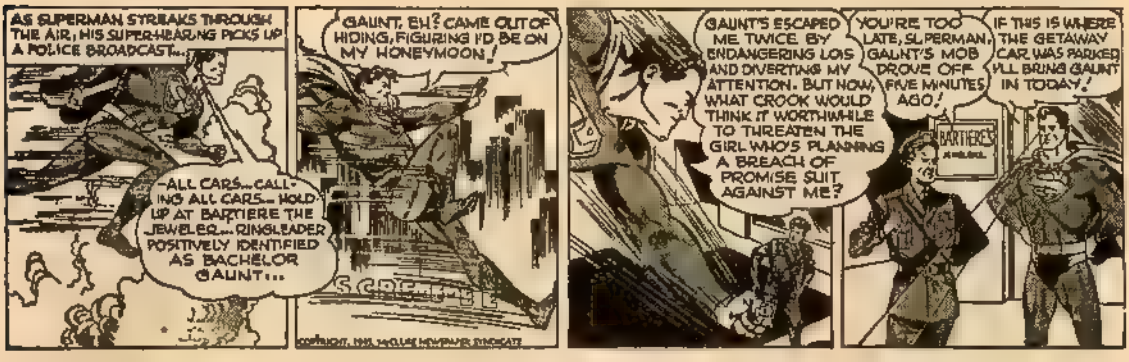
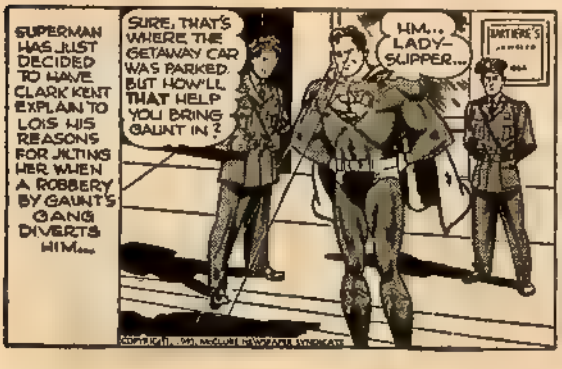
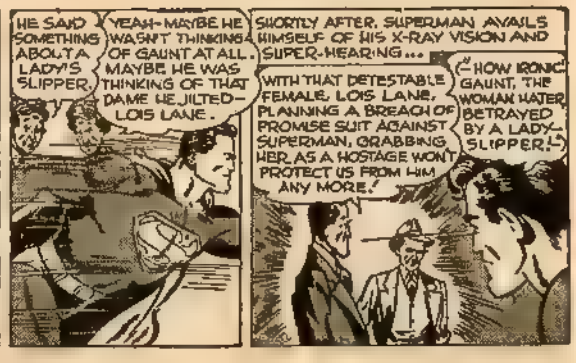
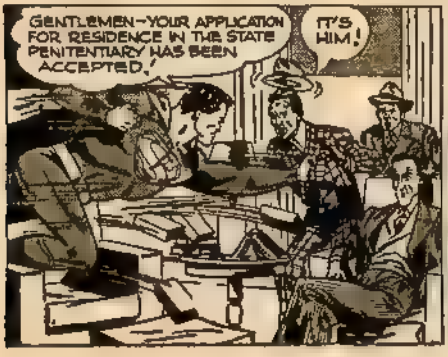
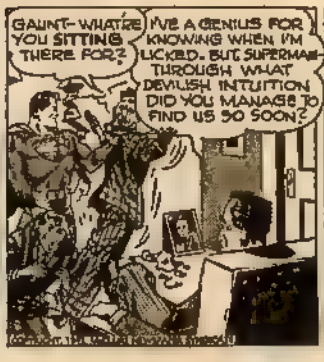
The Menomonee Falls Gazette

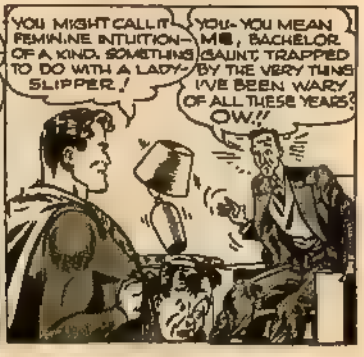

AS SUPERMAN STREAKS THROUGH THE AIR, HIS SUPER-HEARING PICKS UP A POLICE BROADCAST...
-ALL CARS... CALLING ALL CARS... HOLD UP AT BARTIERE THE JEWELER... RINGLEADER POSITIVELY IDENTIFIED AS BACHELOR GAUNT...
GAUNT, EH? CAME OUT OF HIDING, FIGURING I'D BE ON MY HONEYMOON!
GAUNT'S ESCAPED ME TWICE BY ENDANGERING LOIS AND DIVERTING MY ATTENTION. BUT NOW, WHAT CROOK WOULD THINK IT WORTHWHILE TO THREATEN THE GIRL WHO'S PLANNING A BREACH OF PROMISE SUIT AGAINST ME?
YOU'RE TOO LATE, SUPERMAN. GAUNT'S MOB DROVE OFF FIVE MINUTES AGO!
IF THIS IS WHERE THE GETAWAY CAR WAS PARKED I'LL BRING GAUNT IN TODAY!
BARTIERE'S JEWELS


SUPERMAN HAS JUST DECIDED TO HAVE CLARK KENT EXPLAIN TO LOIS HIS REASONS FOR JILTING HER WHEN A ROBBERY BY GAUNT'S GANG DIVERTS HIM...
SURE, THAT'S WHERE THE GETAWAY CAR WAS PARKED. BUT HOW'LL THAT HELP YOU BRING GAUNT IN?
HM... LADY-SLIPPER...
BARTIERE'S JEWELS

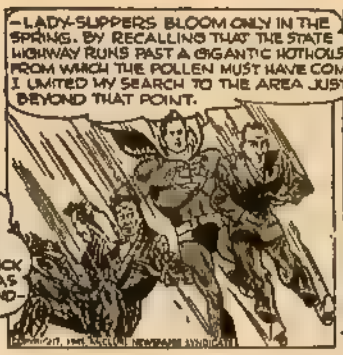

HE SAID SOMETHING ABOUT A LADY'S SLIPPER.
YEAH-MAYBE HE WASN'T THINKING OF GAUNT AT ALL. MAYBE HE WAS THINKING OF THAT DAME HE JILTED- LOIS LANE.
SHORTLY AFTER, SUPERMAN AVAILS HIMSELF OF HIS X-RAY VISION AND SUPER-HEARING...
WITH THAT DETESTABLE FEMALE, LOIS LANE, PLANNING A BREACH OF PROMISE SUIT AGAINST SUPERMAN, GRABBING HER AS A HOSTAGE WON'T PROTECT US FROM HIM ANY MORE!
(-HOW IRONIC! GAUNT, THE WOMAN HATER BETRAYED BY A LADY-SLIPPER!-)

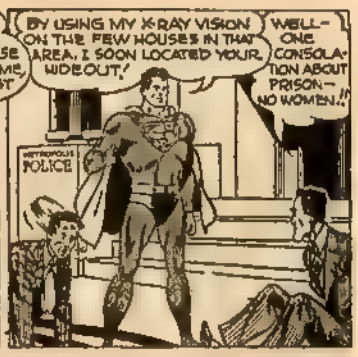



GAUNT- WHAT'RE YOU SITTING THERE FOR?
I'VE A GENIUS FOR KNOWING WHEN I'M LICKED. BUT, SUPERMAN- THROUGH WHAT DEVILISH INTUITION DID YOU MANAGE TO FIND US SO SOON?


YOU MIGHT CALL IT FEMININE INTUITION- OF A KIND. SOMETHING TO DO WITH A LADY-SLIPPER!
YOU- YOU MEAN ME, BACHELOR GAUNT, TRAPPED BY THE VERY THING I'VE BEEN WARY OF ALL THESE YEARS? OW!!

IN THE TIRE TRACKS LEFT BY YOUR GETAWAY CAR, MY SUPERSENSITIVE VISION IDENTIFIED SEVERAL GRAINS OF POLLEN. OF COURSE, ANY TIRE CAN PICK UP POLLEN, BUT- THIS WAS LADY-SLIPPER POLLEN, AND-


-LADY-SLIPPERS BLOOM ONLY IN THE SPRING. BY RECALLING THAT THE STATE HIGHWAY RUNS PAST A GIGANTIC HOTHOUSE FROM WHICH THE POLLEN MUST HAVE COME, I LIMITED MY SEARCH TO THE AREA JUST BEYOND THAT POINT.


BY USING MY X-RAY VISION ON THE FEW HOUSES IN THAT AREA, I SOON LOCATED YOUR HIDEOUT!
WELL- ONE CONSOLATION ABOUT PRISON- NO WOMEN!!
METROPOLIS POLICE

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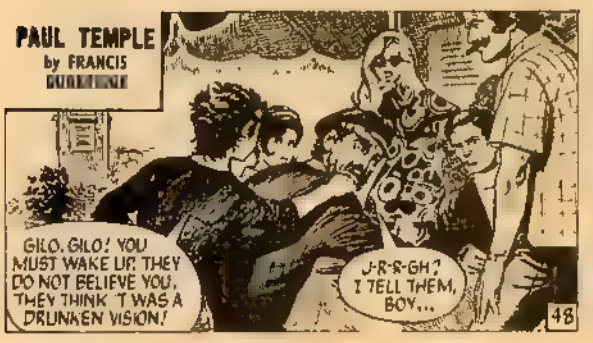
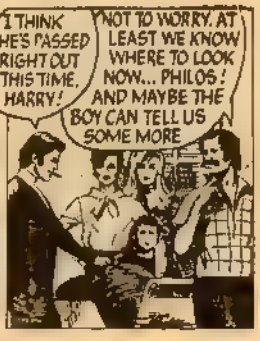
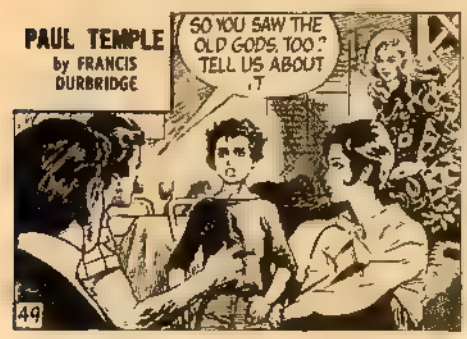
PAUL TEMPLE
by Durbridge & Mendoza

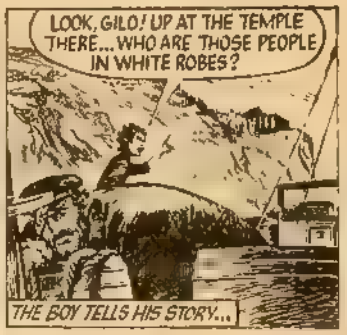
PAUL TEMPLE
by FRANCIS DURBRIDGE
THE HARBOUR AT LATRIKA...
THE FISHERMEN ARE COMING HOME EARLY TONIGHT... THE OLD MELTIMI'S BLOWING UP
MELTIMI? WHAT MIGHT THAT BE?
44
A SEASONAL NORTH-WIND— CAN BE VERY COOL AND ROUGH... HEY, WHAT GOES ON DOWN AT THE QUAYSIDE?
THESE EYES OF MINE HAVE SEEN A MIRACLE THIS DAY! LISTEN, ALL OF YOU!
GILO! COME BACK... YOU'RE CRAZY!
PAUL TEMPLE
by FRANCIS DURBRIDGE
WHAT'S HE SHOUTING ABOUT, HARRY?
CAN'T GET IT YET— BUT HE'S GOOD AND HIGH AND ROLLING!
45
GREAT SNOWY MOUNTAINS! D'YOU KNOW WHAT HE'S TRYING TO TELL US?
SO SORRY. THE MAN IS DRUNK. I SHALL REMOVE HIM
NO YOU DON'T! HE'S MY GUEST. BRING HIM A DRINK!
PAUL TEMPLE
by FRANCIS DURBRIDGE
46
BUT, SIR... YOUR "GUEST" SHOULD HAVE NO MORE DRINK. ALREADY HE IS FULL UP TO HERE
ALL RIGHT— SKIP IT... BUT I WANT TO TALK TO HIM
WHAT HE'S SAYING, ROUGHLY, IS— "THE GODS HAVE RETURNED. OLYMPUS IS RE-BORN. YES, THESE EYES HAVE LOOKED ON ZEUS HIMSELF"!
TAKE NO NOTICE, SIR. GILO IS ALWAYS DRUNK, AND WHEN HE IS VERY DRUNK HE SEES THINGS THAT NO-BODY ELSE SEES!
PAUL TEMPLE
by FRANCIS DURBRIDGE
GILO! ARE YOU ALL RIGHT?
IT'S THE BOY OFF GILO'S BOAT. CAN WE TALK TO HIM, HARRY?
47
WE CAN TRY!
POOR KID! HE'S DEAD SHY. BRIBE HIM WITH A COKE, HARRY...
I SPEAK ENGLISH SOME LITTLE... YOU LISTEN TO GILO. WHAT HE SAW, I SAW ALSO. THE OLD GODS. IT IS TRUE!

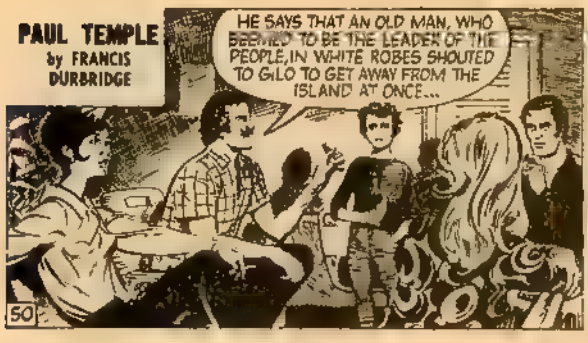
The Menomonee Falls Gazette

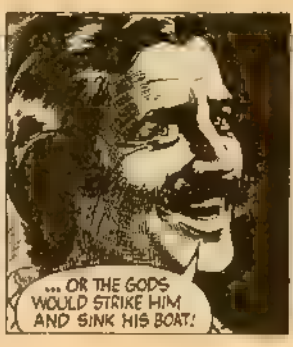

PAUL TEMPLE
by FRANCIS DURBRIDGE
GILO, GILO! YOU MUST WAKE UP! THEY DO NOT BELIEVE YOU, THEY THINK 'T WAS A DRUNKEN VISION!
J-R-R-GH? I TELL THEM, BOY...
48

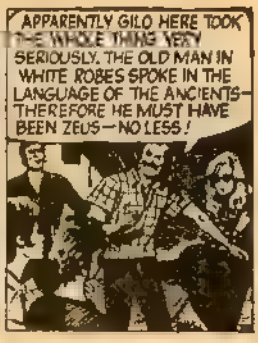

I THINK HE'S PASSED RIGHT OUT THIS TIME, HARRY!
NOT TO WORRY. AT LEAST WE KNOW WHERE TO LOOK NOW... PHILOS! AND MAYBE THE BOY CAN TELL US SOME MORE

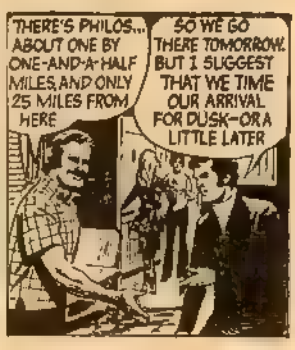





PAUL TEMPLE
by FRANCIS DURBRIDGE
HE SAYS THAT AN OLD MAN, WHO SEEMED TO BE THE LEADER OF THE PEOPLE, IN WHITE ROBES SHOUTED TO GILO TO GET AWAY FROM THE ISLAND AT ONCE...
50




APPARENTLY GILO HERE TOOK THE WHOLE THING VERY SERIOUSLY. THE OLD MAN IN WHITE ROBES SPOKE IN THE LANGUAGE OF THE ANCIENTS— THEREFORE HE MUST HAVE BEEN ZEUS—NO LESS!


THERE'S PHILOS... ABOUT ONE BY ONE-AND-A-HALF MILES, AND ONLY 25 MILES FROM HERE
SO WE GO THERE TOMORROW. BUT I SUGGEST THAT WE TIME OUR ARRIVAL FOR DUSK—OR A LITTLE LATER

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
A SHORT VOYAGE TO PHILOS...
BETTER STOOGE AROUND A BIT— MOVE IN WHEN IT'S DARKER
52
IF WE COULD GET BEHIND THAT LUMP OF ROCK, HARRY, WE COULD ANCHOR WITHOUT BE NG SEEN FROM PHILOS
WHAT ARE YOU BOYS PLANNING NOW?
WHEN IT'S QUITE DARK WE'LL BE GOING ASHORE IN THE RUBBER DINGHY
PAUL TEMPLE
by FRANCIS DURBRIDGE
WE'LL DO THAT, HARRY
LYNN, I WANT YOU TO KEEP IN TOUCH ON THE SHORT-WAVE— AND KEEP A LISTENING WATCH ON ATHENS RADIO. O.K.?
53
I'LL CALL UP FOR A RADIO CHECK IN FIVE MINUTES
I RECKON IT'S ABOUT 500 YARDS TO THE ISLAND
AND THEN A LONG CLIMB!
PAUL TEMPLE
by FRANCIS DURBRIDGE
A FEW DEGREES TO STARBOARD, HARRY. I THINK I CAN SEE SOME SORT OF BEACH
54
O.K PAUL?
O.K.—EXCEPT THAT I'VE GOT MY FEET WET!
HELLO, SEA LILY! WE'VE GOT ASHORE... KEEP THE COFFEE HOT!
PAUL TEMPLE
by FRANCIS DURBRIDGE
I SUPPOSE THIS PATH... LEADS SOMEWHERE, HARRY?
IF IT DOESN'T... WE GO BACK... TO SQUARE ONE!
55
LOOK AT THAT, PAUL! WE'RE RIGHT ON TARGET. IT'S CRAWFORD P. EPPS'S CELEBRATED FLOATING HAREM!
YOU DON'T SAY.
AND WHAT D'YOU MAKE OF THAT, HARRY?
ANOTHER EPPS ENTERPRISE— PROBABLY THE HEADQUARTERS OF THE NEW OLYMPUS!

Warren Coming C

EERIE No. 137, November. This all-reprint issue features the origin stories of six of EERIE's heroes from the past: "Hunter" (from #52) by Rich Margopoulos and Paul Neary; Exterminator One (#60) by Bill DuBay and Neary; "Beware Darklon the Mystic" (#76) by Jim Starlin; the Spook in "Stridespider Spongerot" by Doug Moench and Esteban Maroto (#57); Coffin in "Death Wish" by Budd Lewis and Jose Ortiz (#61); the Mummy in "...And an End" by Steve Skeates and Jaime Brocal (#48). A Hero Checklist is also included. (Note that the first three appearances of the Mummy were inadvertantly left out; he appears in #48-50.) [9/28]

VAMPIRELLA No. 110, December. "A Feast of Fear" is by Rich Margopoulos and Jose Gonzales; "Torpedo" is by Alex Toth; Queen of Souls is by Bill DuBay and Esteban Maroto; Nightwind is by Auraleon; and "Tales of Lost Drakulon" is by DuBay and Gonzalo Mayo. Also: Jeremy. [10/5]

CREEPY No. 143, December. "The Spectator Who Wept For Children" is by Don McGregor and Isidro Mones and is a twenty-seven pager about flying saucers. Also: "Moral Blood, Part Two" by McGregor and Al Sanchez, and "The Invisible Man" by Alex Nino. [10/12]

FAMOUS MONSTERS OF FILMLAND No. 189, December. [10/12]

1994 No. 28, December. In this issue: Diana Jacklighter by Bruce Jones, Dan Hallassey and Esteban Maroto; Ghita by Frank Thorne; Angel by Bill DuBay and Rudy Nebres; and "Too Many Termarrows" by Tim Moriarty and Vic Catan; and Sigmund Pavlov by DuBay and Alex Nino. [10/19]

THE GOBLIN No. 4, December. The Goblin by Bill DuBay and Lee Elias, the Micro-Buccaneers by Tim Moriarty and Luis Bermejo, the Hobgoblin by DuBay and Bermejo, and the color insert starring Philo Photon and the Troll Patrol by DuBay and Rudy Nebres. [10/26]

Charlton News

Original material slated for CHARLTON BULLSEYE will appear in SCARY TALES #37: a cover and ten-pager by William Reinhold; a monograph on dolphins by David Roman; and short pieces by Bruce Hatten, Mitch O'Connell, Bud Perkins and Nigel Kitching. This is all non-character material; the super-hero and other adventure and humor stuff will be published by Bill Black's Americomics.

Coming Comics

BEYOND THE GRAVE No. 7, January. [10/7]

SOAP OPERA ROMANCES No. 4, January. [10/7]

BILLY THE KID No. 152, February. [10/14]

WAR No. 37, February. [10/14]

GHOSTLY TALES No. 159, February. [10/21]

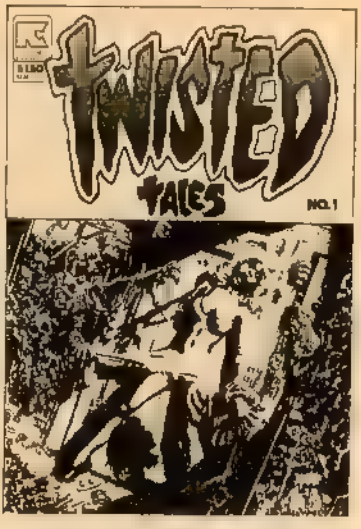
SOAP OPERA LOVE No. 1, February. [10/21]

Pacific Coming Comics

Pacific has two new titles coming up, and a special one-shot which was inserted into the schedule at the last moment. The two new regular series titles are: SILVER STAR, a new super-hero book by Jack Kirby; and TWISTED TALES, a horror comic written and edited by Bruce Jones.

SILVER STAR #1 debuts in November and reunites Kirby with Mike Royer as inker. The character is described as "a super-hero who has to be protected from his own metabolism. He gathers together a team of other super-characters that re-define the word "mankind" in a desperate struggle with a fire-eating, satanic evangelist known as Darius Drum." The book is a bi-monthly, alternating with CAPTAIN VICTORY.

TWISTED TALES features a new cover and story by Richard Corben, as well as one by Brett Blevins, who has done the DARK CRYSTAL adaptation for Marvel, another by Tim Conrad, and a fourth by Alfredo Alcala. It will be printed on Baxter paper and appears in December. It will cost $1.50.



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The third new first issue will be out this month, as it was inserted on the printing schedule as a substitute (possibly for MS. MYSTIC). WILD ANIMALS will be the first funny-animal book Pacific will publish. Edited by Scott Shaw!, it includes material prepared four years ago for a proposed book for Kitchen Sink, including three pages by our very own Jim Engel (featuring Lacklustre Lizard, Harry the Canary and Bungalow Bill Bunny) as well as Bob Foster, Carol Lay, Shaw! co-editor Sergio Aragones, and (we don't know for sure) our other very own Chuck Fiala. We're forgetting a few others; watch for announcements by Pacific on its availability.

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Obituary

NANCY creator and artist Ernie Bushmiller died soon after TCR #204 went to press at age 76 of a long illness. The strip had begun as FRITZI RITZ in 1923 and became the progenitor of its current incarnation when Fritzi's niece Nancy was introduced in the mid-'30s, taking over the title in 1938. Bushmiller had been replaced as the main artist on his strip in the late '70s, although individual strips bearing his signature appeared at regular intervals a few times a month. The strip was extremely popular with young children, and a bane to adults who found its obvious humor and sight gags unfunny. Despite this, Bushmiller had his defenders among the cognicenti, who revelled in its simplicity.

Media Review

Here's how VARIETY describes SUPERMAN III: Clark covers his high-school reunion in Smallville, and thereby relegates Lois Lane's involvement in the plot to only a few scenes with her part supplanted by Lana Lang, as portrayed by Annette O'Toole. Richard Pryor portrays Gus Gorman, an American Everyman who discovers he has a genius for computers, which is then misused. Robert Vaughan plays the lead villain. Calgary plays Metropolis in the film, with High River, Alberta playing Smallville, with interior shots done at Pinewood Studios in London's outskirts. Once again, America's greatest hero is filmed in foreign lands ...SUPERMAN III will be out in June of '83, as will not one, but two new James Bond movies. The first, you know about: OCTOPUSSY, starring Roger Moore and Maud Adams, released by MGM-UA and produced by Cubby Broccoli. The other will be NEVER SAY NEVER AGAIN starring Sean Connery and Barbara Carrera from Warner Bros. The latter film is the one planned a few years back and is based on the THUNDERBALL novel. Irvin Kershner will direct from a Lorenzo Semple Jr. (BATMAN, FLASH GORDON) screenplay, with Kevin McClory executive producer and Jack Schwartzmann producing. I think the head-to-head competition's a great idea, actually. "Who's the best Bond of all?" will undoubtedly be the catch phrase on all the cliche-loving talk-show hosts' lips... STAR WARS #4 is slated to be part three in the nine-part scheme of the ADVENTURES OF LUKE SKYWALKER canon. That will, believe it or not, be followed by #2, then #1 before getting back to the characters we know now. (What're they planning? Maybe they'll hire actors who age backwards, a la Mork...) INDIANA JONES #2 is supposed to go before the cameras in June of '83 and be released in 1984. Which is the biggest cliffhanger of all, right?... With the failure of BRET MAVERICK to hang on this last season, and the miserable BEVERLY HILLBILLIES TV movie issued this last season, I was kind of afraid that it would put the kibosh on future attempts at sequels or revivals of old series--but, it appears I needn't have worried, as there are three of my favorite series being revived in the next year according to plans recently revealed. The first, and probably most interesting to TCR fans, is RETURN OF THE MAN FROM U.N.C.L.E. for CBS. Robert Vaughan and David McCallum will reprise their roles as agents Napoleon Solo and Illya Kuryakin, and the original creative personnel will probably be involved. The second will be a theatrical release which will revive THE RIFLEMAN, and will star Chuck Connors and Johnny Crawford as Lucas and Mark McCain twenty years later. Arthur Gardner and Jules Levy, two of the original producers, are in charge, and they plan a medium-budget film based on the series--which they don't feel is a standard western with its emphasis instead on the family and "a highly moral tone" (which is good news considering the debacle of THE LEGEND OF THE LONE RANGER, which ran contrary to the tone and morality of the original radio and TV series). The third revival scheduled to occur in 1983 is STILL THE BEAVER, reuniting the cast of LEAVE IT TO BEAVER, the best show about real kids ever done on TV (no doubt in MY mind). Jerry Mathers, Tony Dow and Barbara Billingsley, as well as Ken Osmond have been announced (Beaver, Wally and June Cleaver and Eddie Haskell), with the creative personnel, further cast and format left to be announced. (I've heard that it will feature Beav as a divorced father of two, but that might not be the current plan). Sadly, they chose to do this a year too late; Hugh Beaumont (Ward Cleaver) died in July. Wonder what Frank Bank, Rusty Stevens, the Fafara brothers, Sue Randall and Geri Weil are doing these days... Kevin Fagan's DRABBLE is being developed as a live-action sitcom for NBC by Paramount-TV. The producers are John Kuri and Ron Howard (yeah, that Ron Howard). DRABBLE is a syndicated strip from United Feature Syndicate... I'm writing this four days before the fact, but the MODESTY BLAISE TV pilot aired Sunday, September 12. Ann Turkel was the star--and it was terrific. I just loved it. Maybe. I hope...

-R. Blabbit

Et Al

Titan Books of London has announced a schedule of eight more 2000 A.D. albums for 1983. These include: (February) JUDGE DREDD BOOK TWO (80 pages, 12 stories) by John Wagner and Mike McMahon, cover by McMahon; A.B.C. WARRIORS BOOK ONE (80 pages, 12 episodes) by Pat Mills, Kevin O'Neill and McMahon, cover by O'Neill; (May) JUDGE DEATH (64 pages, 10 stories) by Wagner and Brian Bolland, cover by Bolland); A.B.C. WARRIORS BOOK TWO (64 pages, 9 episodes), cover by McMahon; (August) NEMESIS BOOK ONE (96 pages) by Mills and O'Neill, cover by O'Neill; JUDGE CHILD BOOK ONE (96 pages, 14 chapters) by Wagner, Bolland, McMahon and Ron Smith, cover by Bolland; (November) FLESH BOOK ONE (96 pages, 19 chapters) by Mills, Ramon Sola and others, cover by McMahon; JUDGE CHILD BOOK TWO (80 pages, 12 chapters), cover by McMahon. Also planned for release in 1983 is CHARLEY'S WAR BOOK ONE by Mills and Joe Colquhoun, a story from the co-creator of JUDGE DREDD about the life and times of Charley Bourne, a young soldier trying to survive the trench warfare of WWI.

FANDOM CONFIDENTIAL #1 has finally been printed, following a series of delays on the part of Kitchen Sink's printer and a mis-printed edition which had to be entirely rerun. Those of you who have seen the first 26 episodes of the popular TCR feature know how funny they are, and they are finally printed in the format and the quality they deserved to begin with, newly relettered with 16 pages printed in three colors and brand spanking new negatives shot. There's an introduction from Roy Thomas--and the capper, a seven-page visit to the very home of John Byrne! Jim and Chuck's big buddy also supplied the back cover starring the Fantastic Four--and Jim and Chuck! Impossible? Even when you see it, you may not believe it! So send our pal Denis Kitchen $3.50 postpaid at No. 2 Swamp Road, Princeton, WI 54968, or pick it up at your local comic shop for $2.95--and see if you don't think that we are blessed with two guys here at TCR who just might be (in the words of a VERY famous twosome) "the clown princes of fandom!" (See Jim--I didn't mention the misspelling of Tiefenbacher at all!)

Oh yeah--and Jim wants me to let everybody know that after its hiatus of a few issues, FANDOM CONFIDENTIAL will be making its triumphal return to these pages in (we hope) the very next issue. The prince has a lot more fan-inspired fun in store for us all!

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Garry Trudeau and Universal Press Syndicate have announced that he will be taking off twenty months from his DOONESBURY strip beginning in January, ostensibly to "allow the characters to grow up," but chiefly to allow him a rest. At the moment, we don't know whether the strip will go on hiatus or reprints, but we'll let you know next issue.

TCR Mailboat

HENRY YEO, 1025 West "I" Street, Ontario, California 91762: Just a short thank you note for the Warren Tufts obit, and your very kind plug of the WARREN TUFTS RETROSPECTIVE and the reprint books.

WT's passing was no doubt eclipsed by that of the incomparable Harold Foster. However, even though Foster left a vastly greater legacy to the world of newstrips, Tufts had his place, and what he did do rates very well in artline, literacy and entertainment.

I haven't pressed Tony Raiola for the details of the sales records of WTR and the RUGGLES reprints. I am confident of their quality, but not so sure that they are a sales hit! I wouldn't be surprised if there are still significant quantities lying in his storeroom. In any case, I wouldn't want to remind him. I have no monetary interest in this project as my primary work brings me a comfortable enough income. My primary interest in Tufts is to see that he is NEVER forgotten in fan circles.

I still sorely miss MFG. But I guess the lesson has been learned, and there will be no more. Wonder what ever happened to Ted Hanes/John Biernat and their COMIC STRIP NEWS (MFG clone)? These people never make any announcements or bother to inform subbers. Of course, they don't either answer letters or make refunds. I think feelings wouldn't be so bad if the publishers of defunct mags would try to explain. Of course, I have no idea if there was any abuse heaped on you and Jerry when MFG folded. But as a supporter of fan projects, I know I would more readily write off a stiffed sub if the publishers would just make the appropriate announcements and explain.

This is the way the RUGGLES projects stand at the present time. There is enough material in the dailies to make up three more reprint books like the previous six. But Tony hasn't made any anxious noises about immediately putting them out, considering the present slump. Also, reproducible material is really hard to find. The stuff I have would take excessive hours of preparation. As for the RUGGLES Sundays, at the present time I have a little over a hundred of the delectible things, out of a total of about 230 or so. There hasn't been a great rush of favorable responses to enquiries to owners of originals for loans of Tufts pages. But we'll keep chipping at it. The books will come out one of these days. LANCE is, of course, out of reach now with Tufts gone. But quite frankly, LANCE may have been finer to look at in the early years, but RUGGLES was far better plotted.

[Again, I'm not certain you sent this for publication purposes, but I don't think there's anything you should be sensitive about in this letter. Your efforts to return the work of Warren Tufts to print are highly laudable, and you certainly are a man after my own heart in your non-monetary reasons for doing it. I also wonder how large the potential audience is for CASEY reprints (the western genre being in its biggest slump in years), but I'll be right there when it comes time to buy the next volumes.

Yeah, we got heat when MFG died. It was justified, as we pretty well mismanaged our business affairs as we stumbled around in the Land Where No Fan Had Gone Before. But we had the advantage of having TCR as a means not only to announce what was happening with our papers, but to redeem the balance of people's unused subscriptions. We were very lucky Paul Levitz chose us when he got his chance to go professional (and thanks again Paul!).

Will someone else try an MFG-format paper? We periodically hear of plans to do so...in fact, we heard one at the July Chicagocon, and we offered our opinions as to how to avoid the traps we fell into. But it'll require someone who has the money to invest in a very long-term venture, and someone who can figure out which strips are the best to carry at this time and hold his price to a marketable level. Otherwise, it'll be another ten-fifteen issue venture and they'll be gone. MT]

BOB HANEY, Woodstock, NY: Mike Tiefenbacher's bit about SGT. ROCK's origin prompts the following: By imparting the fact that I wrote the "first" ROCK story, I didn't intend to claim credit for the ROCK series. I didn't intend to even claim credit for the origin—except to say that the concept in the story of the rough, tough indestructible non-com with the symbolically-obvious name triggered off in Kanigher the series that followed. And of course, as an editor who wrote most of his own stuff, and ALL the major lead stories, it was his ball to run with—not mine. Yes, Kanigher did "rewrite" the story. In the sense that he "rewrote" most all of my stories, racing through them and slashing out just about every panel and paraphrasing the same CAPs, DIALOGUE, etc. in the margins. Sometimes an editorial improvement, mostly just that, a paraphrase. One day I complained and of course that unleashed a sick diatribe, which usually passed for communication from this editor.

Mostly, I did stories to Kanigher's "tight underwear" formula and tried no particular creative shticks. With exceptions: see "The Toy Jet" (ALL-AMERICAN MEN OF WAR #78, March-April 1960). Later, I left the idiocy of working for Kanigher and my real writing for DC commenced. I broke in at DC with Kanigher because he made it impossible for most writers to work for him—yet the publisher insisted that at least some scripts were written by other than the editor. Kanigher still hasn't any idea that when I came to DC I had worked seven years in the field, for a dozen comics houses, including such features as BLACK CAT, G.I. JOE, the Hillman crime books, etc. I sold him the first script I did—via the mail. But when I came personally to deal with him in the DC offices, it was an opportunity for him to attack my scripts personally and professionally. Better I had only dealt through the mail, or not at all. In any case, I soon learned to simply write to his formula, endure the crap, take the check and run.

To return to the SGT. ROCK series. Apart from what I think was a reasonably creative use of Rock as guest-star in BRAVE AND BOLD, I had nothing to do with the series—nor claim to. My critique of the ROCK series would be: very good art work throughout. A good frozen movie montage, which is a Kubert specialty. The scripts: One could criticize the old Hollywood platoon full of characters formula, but it was a good, workable frame to hang stories on. Kanigher's early stories usually were just one big HOOK, then theme and variations on that, a good amount of action and hardware doing its stuff, a quick but predictable denouement, a sentimental pseudo-ironic fadeout. His plots weren't much. Characterization was one note—and always hit too hard, and obviously, but for comics, it worked. Any book that runs that long in the last twenty years deserves respect. (Like my own in BRAVE & BOLD, if I may sound an immodest note). Lastly, the sort of frantic energy the scripts had, no doubt fueled by mental problems; the guilt and conflict over not having served in WWII—and thus war stories and characters becoming a compensatory outlet, added to the viability and vitality of the ROCK series, even as it also marred it with thin-ness, repetition, and lack of real combat tone.

[Lest you think I brought your name into the discussion to provoke your commentary, I'd just like you to know that we now have full credits (at least to who was paid for the stories in question) for all the Robert Kanigher-edited war titles, and the fact that you are credited with that first story will become common know-

ledge whenever our DC Index series sees print.

And if it's any consolation, the BRAVE AND THE BOLD book lasted only a couple of years after you left it, since it will be gone after #200. MT]

TONY ISABELLA, Cosmic Comics, 22 Colonial Arcade, Cleveland, OH 44115: As the ruthless assassin of Betty Dean in SUPER-VILLAIN TEAM-UP, I thought I'd drop you a few lines in my "defense." Feel free to print them in part or in total.

I agree that Betty Dean's death was needless, at least as portrayed in the aftermath of the actual event. I don't recall why I left the book after writing only two issues, but I do remember my reasoning behind Betty's heroic demise. (She did, after all, give her life for Namor's.)

I needed to find a reason for Doctor Doom and the Sub-Mariner to remain allies. Doom's soliloquy in the early pages of issue #1 established his reasons for forming the alliance, but I knew I had to get around Namor's well-documented stubbornness. I had to strip Namor down to his essential being...the avenging son who first attacks the surface world to repay them for the damage done his sea world...and have him fail in his quest for vengeance. For Namor's foes, I chose those villains who had caused him the most sorrow in the past. This set the stage for Betty's tragic death and the new Doom-Namor alliance.

To tell the truth, I always thought Steve Gerber made a real mistake in returning Betty Dean to the pages of SUB-MARINER. When Roy Thomas used her in SUB-MARINER #8 as Wendy to Namor's Peter Pan, the story brought tears to my eyes. I resented her coming back to be turned green and scaly. She deserved better. Now you may disagree with my reasoning, Lou, but I feel Betty's death served a valid purpose in forwarding the continuity of the series. Betty's speech in issue #2 (page 23) makes it clear how important Namor is to her. She was just as important to Namor.

After her death, had I continued scripting the series, Namor would have sought revenge on these villains who had murdered, not only Betty Dean, but also Dorma and his father. Namor would have failed. Doctor Doom would have helped him gain his vengeance on Attuma, Dorcas, and Tiger Shark, thus cementing their alliance for the run the title. Namor's sense of honor would tie him to Dr. Doom much more strongly (in my opinion) than the various contrivances introduced by Steve Englehart in later issues.

It's seven years later. I'm not going to tell you that I'd write these stories the same today as I did in 1975. But I don't feel Betty Dean's death was chronicled merely for the sake of killing off a character. I can face those convention lynch-mobs with a clear conscience.

As for my bringing Silvermane back to life during my stint on DAREDEVIL, maybe I can cop a plea?

STEVEN GRANT, New York, NY: Having had a hand in the bumping off of more characters than you'll ever know about, I read Lou Mougin's COMMENT in your September issue with great interest and amusement. For the most part, he seems to have nailed the situation pretty well. But PLEASE! I have enough problems without people thinking I wanted to "get back" (as Lou put it) at Steve Gerber for anything. I only met him once, got along well with him at the time, and have great respect for his work. My assignment on the two-issue run of THE DEFENDERS in question was to get rid of Omega and his supporting cast; I did, with the only ending I could think of that wouldn't be obvious (Omega is Starling grown up, Starling is an Omega clone, etc.) to longtime readers of the strip. Some people, many people didn't...but at no time was I interested in "getting back" at Gerber for anything. Let's not infer motives, okay?

Steve may possibly own a meat cleaver with my name on it now, though.

CATHERINE YRONWODE, New York City: In answer to your very interesting question in TCR #204--Buddy Holly was very, very, very nearsighted. He was, you will excuse the expression, "More nearsighted than cat yronwode." He was so nearsighted that when his manager Norman Petty convinced him to go out on stage without glasses (in order to win the hearts of teenaged girls, no doubt), he dropped his guitar pick on stage AND WAS UNABLE TO FIND IT AGAIN. This so embarrassed him that he vowed never to go out again in public without his glasses. He even went so far as to angrily accuse Petty of deliberately sending him out in front of an audience to "make a fool" of himself. Petty then countered by telling him that if he insisted on wearing glasses (oh yes, he had tried contact lenses, but they made his eyes water constantly, so he gave them up) then he should at least make a big deal about wearing really prominent ones. Thus was born the "horn-rimmed" look with which Buddy remains associated to this day, even though it was relatively late in his career that he first put on the extra-heavy frames. Finally, it was, according to a letter John Lennon wrote to a fan in the mid-seventies, seeing Buddy on TV in England--and noting that he could be popular "and wear glasses" that made Lennon decide to become a rock 'n' roller. He bought a guitar and learned to play "That'll Be the Day" almost immediately. Because he was not as nearsighted as Buddy, he was later convinced that he could perform without glasses, even though it was common practice for stage hands or fellow Beatles to draw heavy chalk lines on stage to keep him from stumbling too close to the edge. He also lost his pick on stage once and couldn't find it. Luckily, he carried a spare.

I hope this answers your questions about Buddy's vision. For further details (including his actual prescription!) see "An Interview With Buddy's Optometrist" in the latest issue of REMINISCING, the official organ of the Buddy Holly Memorial Society of Lubbock, Texas. (No, I am NOT kidding; the article and the magazine both exist.)

[Okay--next question: How did Buddy smell? (With his nose!) Did he use Lifebuoy? Was he an Aqua Velva man? Did he use Vitalis, Wildroot or Brylcreem? And what were those suits made of--that would have an awful lot to do with the kind of odor his sweat would have made, right?

Uh, sorry about that. Actually, I bought my black-frames after seeing Lennon in them in '64 (though, if truth be told, Peter Asher of Peter and Gordon was as much of an influence there). And--what's really strange, is that I just sat here for five minutes trying to think of a personal friend of mine that collects comics who DOESN'T wear glasses. Out of thirty or forty people I can think of, only two or three don't. What does this prove? (Yeah, we're all pretty short-sighted here in fandom. Ha, ha.) MT]

PETER H. VOLLMANN, Schuchardtweg 9, 1000 Berlin 39, WEST GERMANY: Referring to Thong Tran D.'s questions --the French Disney comics magazine LE JOURNAL DE MICKEY can be ordered from: JOURNAL DE MICKEY ABOUNEMENTS, 25 Rue de Berri, F 75388 Paris Cedex 08, FRANCE. A year's subscription is 424 Francs (for 52 issues), or about $70.00. The magazine is printed in brilliant colors on quality paper, the size of LIFE Magazine, and contains, beside U.S. and European Disney comics, HAGAR, MANDRAKE, FLASH GORDON, TIM TYLER'S LUCK, SNUFFY SMITH, and THE KATZENJAMMER KIDS, some dating back to the fifties, others more recent. All in French, of course.

RONNY RICHARDSON, 3356 Ann Street, Chamblee, GA 30341: It's true that if you place a copyright notice on all public copies of a work, you then have a copyright on it. But try and prove you sent Mr. X a drawing with a copyright notice on it. Even a registered letter only proves you sent him "something."

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For more info, contact the: Copyright office, Library of Congress, Washington, DC 20559. Ask for circular 1980-311-426IS and Form VA.

[But you still need a lawyer to prove copyright infringement in court, don't you? MT]

JEFFREY C. BRANCH, 5938 Irving Street, Philadelphia, PA 19139: I am an ardent admirer of your magazine after reading Mrs. Fenton's letter in #201, I was inspired to take to my typewriter and expound on a couple of things that she talked about. As does she, I collect comics strictly for fun and enjoyment, beginning when I was young as a means of keeping me off street corners but now as a hobby which my friends and family laughingly call an obsession. I don't collect them for profit as do some collectors, and I haven't so much as sold a single book in the better than ten years that I've been collecting them.

After making the rounds at several conventions here in the last two years, I must agree that the extravagent prices people put upon rare collectors' issues and even rarer first issues are next to insane. Perhaps this is justified in a way if a certain title dates back to the forties or so and maintains an enormous popularity today. Still, comics are simply supposed to be a means of entertainment, nothing more, and not an investment like rare oils or antiques. To think otherwise would be ludicrous, in my opinion. Neither I nor the predominantly middle class collectors can afford any of the incredible prices for some special issues like ACTION #1 ($1,805? My God, that's better than two whole months pay for me!) which I believe is totally absurd and outrageous.

On to other points, after reading Mrs. Fenton's horror story in her struggle to obtain DAZZLER #1, I must say that I wholly sympathize with the frustrations she experienced. I've had that happen a few times myself when I was just beginning to collect comics. I was quite shocked at what she had to go through because something like that shouldn't have to happen. In my book, it's unscrupulous, underhanded, and just plain wrong as hell. And insofar as to the nut who bought ten(?) copies of DAZZLER #1, that has got to be the craziest thing I've ever heard of, especially when you take into consideration that the book isn't so hot. Or is lunacy like that supposed to be the accepted norm in the comic-collecting world nowadays? I kind of hope it isn't.

Switching now to another area, one of personal importance, I am one of the closet readers and avid fans of BETTY AND VERONICA, and it's my favorite comic--ahead of X-MEN, FANTASTIC FOUR, SUPERMAN, TEEN TITANS or anything I currently collect and it was Mrs. Fenton's mention of it in her letter that got me off my duff, or rather, out of the closet, to write. My immerise enjoyment of the book is somewhat contradictory to my background in relation to the stereotyping of people who read it: I'm male, far from my teens at twenty-three, and I'm also black, which dispells one of those curiously silly myths she spoke of, thought I'm not that young.

On the whole, I find BETTY AND VERONICA to be a funny, warm, and enjoyable book which gives me a pleasant change of pace from all the super-hero, science-fiction and sword and sorcery books around--as do just about all the Archie comics, but B&V is my supreme favorite. Still, echoing Mrs. Fenton's question in a different vein, if BETTY AND VERONICA is supposedly no good since it's an Archie title, why has it been around for 32 years? How is it that it's been around longer than ALL the current Marvel super-heroes save for Captain America and the Sub-Mariner, and has enjoyed the same kind of staying-power Superman, Batman and Wonder Woman have over the years and quite possibly surpass them if, heaven forbid, the super-hero books should happen to die out?

Perhaps this is because there will always be an audience, no matter how old, that will look forward to reading BETTY AND VERONICA and books of their genre, long after the super-hero books are laid to rest. And considering how poorly some of them are done nowadays, that might not be too far away. (I expect a lot of criticism on that.) Now don't get me wrong. I enjoy watching the Avengers put a serious beating on the bad guys, Luke Skywalker and company duking it out with the Empire, and Conan gutting wizards, men and monsters every bit as much as the next devoted comic fan, but there is another, almost forgotten realm of comic entertainment (the Archie line, along with Richie Rich and Walt Disney) out there for anyone who can appreciate it. But it seems that so few do.

And even though you can barely find the aforementioned in the shops today (I sometimes find a larger selection of some at the 7-11, which is a shame since they are, after all, COMIC BOOKS) and no other comic publication save for TCR bothers to do so much as to list them along with the Marvels and DC books, I'm willing to bet that BETTY AND VERONICA probably has every bit as large a following of fans as any top-drawer super-hero title published today, if not larger. And yet, the book and others of its genre are for the most part ignored and receive next to no recognition because they're relegated to the role of "kiddie comics." Which is also something of a shame considering how long Archie, Mickey Mouse, etc., have been around--which is to be admired in this never-always-so-stable industry. I would appreciate your expert comments on what I've mentioned since I happen to think I'm right on the points I've written about.

[Whether you're correct about the Archie line having as many fans as the super-heroes is correct or not, no one that reads and enjoys them need feel as if their choice of reading material is any less valid than any other comics-reading cult. Just because Archie fandom hasn't organ-

[Continued on page 34]

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Nightmares—Tim Conrad. This is the long-awaited sequel to *Daydreams*. Conrad's first portfolio. *Daydreams* was published in 1977, sold out very quickly, and is now commanding collector's prices. It is a unique and attractive format, a sleek green rectangular folder that measures 8¾" x 20", making *Nightmares* the perfect companion piece to *Daydreams*, or a handsome collector's item in its own right. Tim Conrad has signed and numbered each portfolio in this limited edition of only 2,000 copies. Available September/October 1982

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October 1982

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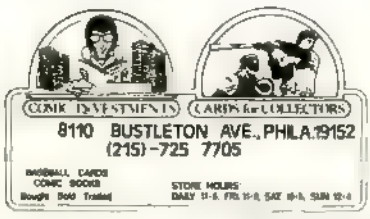

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SPECIAL*1	10.
SPECIAL*2	5.
SPECIAL*3	3.
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ANNUAL*8,9	1.00
ANNUAL*10	1.00
GIANT SIZE*1	3.00
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100	12.
101-108	5.
109 (ADAMS)	6.
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131-150	2.
151-179	1.00
180-199	1.00
200	2.
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252,253,255	1.00
256-UP	1.
GIANT SIZE*1	2.
SPECIAL*1,2	2.00
ANNUAL*1	1.00

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1	3.00
2-4	2.00

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26-34 (STARLIN)	3.00
35,37-50	1.00
36	2.
51-62	1.
GIANT SIZE*1	2.

CHAMBER OF DARKNESS
4 (SMITH)	12.

CHAMPIONS
1	4.
2-10,14,17	1.00
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CONAN
1	60.
2	25.
3	40.
4,5	20.
6-10	15.
11-15	12.
16-22	9.
23,24	10.
25	5
26-30	4.
31-36	3.
37 (ADAMS)	5.
38-50	2.
51-57	1.00
58	2.00
59-70	1.00
71-99	1.00
100,113	2
101-104,116-UP	1.
KING SIZE*1	8.
ANNUAL*2	5.
ANNUAL* 3-5	2
GIANT SIZE*1	5.
GIANT SIZE*2,3	3.00
GIANT SIZE*4,5	2.

CREATURES ON THE LOOSE
10 (1ST KULL)	10.

DARE DEVIL
1-3	(INQUIRE)
4,5	24.
6-10	18.
11-20	8.
21-30	4.
31-49,53	3.
50-52 (SMITH)	9.
54-60	2.00
61-90	1.00
91-99	1.00
100	2.00
101-130	1.00
131-157	1.
158 (MILLER)	30.
159	15.
160,161	12.
162-167	7
168	15.
169,170	5.
171-180	3.
181	2.00
182	2
183-UP	1.00
GIANT SIZE*1	2
SPECIAL*1	5
SPECIAL*2-4	2.

DAZZLER
1	2
2-5	1.00
6-UP	1.

DEFENDERS
1	16.
2	8.
3-5	6
6-10	4.
11-20	3.
21-30	2.00
31-50	2.
51-70	1.00
71-99	1.00
100	1.00
101-UP	1.
KING SIZE*1	2.00
GIANT SIZE*1	3.00
GIANT SIZE*2-5	1.00

DR. STRANGE
169	4.00
170-183	2
1 (BRONNER)	5.
2-5	2
6-10	1.00
11-21	1.00
22-26 (STARLIN)	1.00
27-30	1.00
31-UP	1
ANNUAL*1	1.00
GIANT SIZE*1	2.

FANTASTIC FOUR
1-20	(INQUIRE)
21-30	24
31-40	12
41-47	9.
48	24
49,50	12.
51-60	8.
61-65,67-80	6.
66,67	7.
71,73,75,78-80	5.
72,74,76,77	6.
81-90	4.
91-99	3.00
100	9.
101-111,113-120	3.
112,121-123	3.00
124-127	2.00
128	3.00
129-149	2.00
150,155-157	2.
151-154,158-160	1.00
161-180	1.00
181-199	1.00
200	2.00
201-208,219	1.
209-218,220,221	2.
222 231	1
232-236 (BYRNE)	2.
237-UP	1.
SPECIAL*1	35.
SPECIAL*2	20.
SPECIAL*3	10.
SPECIAL*4	6.
SPECIAL*5	4.
SPECIAL*6	3.
SPECIAL*7-10	2.
SPECIAL*11-UP	1.00
GIANT SIZE*2-4	2.00
GIANT SIZE*5,6	1.00

FANTASY MASTERPIECES
1	3.
2-6	2.00
7-11	2.
1 (1979)	3.
2-4	2.00
5-14	1.00

FEAR
19 (1ST HOWARD)	10.

GHOST RIDER
1	7.
2-5	3.
6-10	2.00
11-20	2.
21-34	1.00
35 (STARLIN)	2.
36-50	1.00
51-UP	1.

HOWARD THE DUCK
1	10
2	5.
3	8.
4,5	2.
6-10	1.00
11-31	1
ANNUAL*1	1.

HULK
1-6	(INQUIRE)
102	12.
103-110	6.
111-120	4.
121-140	3.
141	3.00
142-160	2.00
161-176,179	2.
177,178 (WARLOCK)	4.
180 (WOLVERINE)	7.
181 (WOLVERINE)	15.
182 (WOLVERINE)	7.
183-199	1.00
200	2.00
201-240	1.00
241-270	1.00
271-UP	1.
GIANT SIZE*1	2.
SPECIAL*1	7.
SPECIAL*2	4.
SPECIAL*3	3.
ANNUAL*4,5	2.00
ANNUAL*6,8	1.00
ANNUAL*7 (STORM)	2.00
ANNUAL*9,10	1.00

INVADERS
1	6
2	3.
3-5	2.
6-11	1.00
12-19	1.00
20	2.00
21-41	1
GIANT SIZE*1	3.00
ANNUAL*1	1.00

IRON FIST
1 (BYRNE)	10.
2-5	4.
6-14	3.
15 (X-MEN)	15.

IRON MAN
1	30.
2	12.
3-5	7.
6-10	5.
11-20	3.00
21-46	3.
47 (SMITH)	6
48-54	2.00
55,56 (STARLIN)	4.
57-70	2.00
71-99	2
100	4
101-117	1.00
118 (BYRNE)	3.
119,120,123-128	1.00
121,122,129-199	1.00
150-UP	1.
GIANT SIZE*1	2
SPECIAL*1	4.
SPECIAL*2	2.
ANNUAL*3,4	1.00

IRON MAN & SUBMARINER
1	7.

KAZAR
1 (1971)	2.
2,3	1.00
1 (1974)	2.
2-10	1.00
11-20	1.
1 (1981)	2
2-9	1.
10	1.00
11-UP	1.

KING CONAN
1	2.00
2-5	1.00
6-UP	1.

KULL
1	6.
2,3	3.
4-10	2
11-15	1.00
16-29	1.

LUKE CAGE (POWERMAN)
1	5.
2-10	2.00
11-20	2.
21-40	1.00
41-47	1.00
48-50	2.00
51-56,58-70	1.00
57	5.
71-UP	1
GIANT SIZE*1	1.00
ANNUAL*1	1.

MANTHING
1	4.
2-4	4.
5	3.
6-11	2.
12-20	1.00
21,22	1.
GIANT SIZE*1	2
GIANT SIZE*2,3	1.00
GIANT SIZE*4,5	2.
1 (1979)	1.00
2-8	1.

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1	7.
2-4	3.00
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1 (1971)	12.
2,3	6.
4-12	1.00

MARVEL PREMIERES
1 (WARLOCK)	6.
2	4.
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5-10	2
11-14,16-20	1.00
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21-24,26-30	1.00
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31-35,38-40	1.
36,37	2.
41-46,49,50	1.
47,48	2
51-56	1.
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5 (GHOST RIDER)	7.
6-8	2.00
9-18	1.00
19-27	1
28,29 (MOON KNIGHT)	2.
30,31,33	1.
32 (GHOST RIDER)	2.

MARVEL TALES
1	24
2	12.
3	6.
4,5	3.
6-15	2.00
16-30	1.00
31-100	1.00
101-UP	1.

MARVEL TEAM-UP
1	15.
2,3	8.
4 (X-MEN)	6
5-10	4.
11-20	3.
21-30	2.00
31-40	2
41-52	1.00
53 (BYRNE X-MEN)	9
54,55 (BYRNE)	4.
56-58	1.00
59-70,79 (BYRNE)	2.00
71-78,80-99	1.00
100 (BYRNE, KILLER)	3.
101-UP	1
ANNUAL*1 (X-MEN)	10.
ANNUAL*2	2.
ANNUAL*3,4	1.00

MARVEL TWO-IN-ONE
1	10.
2-5	5.
6-10	3
11-20	2.00
21-40	1.00
41,42,44-49	1.00
43,50,53-55	2
51 (MILLER)	3.
52-56	1.00
57-UP	1.
ANNUAL*1	2.
ANNUAL*2	5
ANNUAL*3,4	1.00
ANNUAL*5,6	1.

MASTER OF KUNG-FU
15,16	5.
17	3.
18-30	1.00
31-50	1.00
51-99	1.
100	1.00
101-UP	1
GIANT SIZE*1,2	1.00
ANNUAL*1	1.00

MICRONAUTS
1 (GOLDEN)	4.00
2-5 (GOLDEN)	2.00
6-10	2.
11-20	1.00
21-37	1.00
38	1.00
39-UP	1.
ANNUAL*1	2
ANNUAL*2	1.00

MOON KNIGHT
1	2.00
2-5	1.00
6-14	1.00
15	1.00
16-UP	1

NICK FURY
1 (1968)	8.
2,3	5.
4-7	4.
8-11,13-15	2.
12 (SMITH)	3.
16-18	1.00

NOT BRAND ECHH
1	7.
2-4	5.
5	4.
6-8	3.
9-15	2.

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21-26,29,30	1.50
27,28 (HULK)	18.
31-50	1.25
51-UP	1.
ANNUAL #1	1.50
ANNUAL #2,3	1.

ROM

1	3
2-5	2
6-10	1.50
11-17	1.25
18 (X-MEN)	2
19-UP	1.

SILVER SURFER

1	60
2	25
3	20
4	85
5-7	15
8-10	12
11-18	9
1 (1982)	2.

SPIDERMAN

1-10 (INQUISITIVE)	45
11-13,15	50
14	50
16-20	25.
21-30	12
31-40	10.
41-50	7.
51-60	5
61-80	4
81-89,91-93	3.
90,94	4
95,97	3.
96-98 (DRUGS)	7
100	10.
101,102	6
103-120	3
121,122	15.
123-140	2.50
141-160	2
161,162 (X-MEN)	4
163-170	1.50
171-188,191-197	1.25
189,190,200	2.50
201-UP	1
ANNUAL #1	25
ANNUAL #2	12
SPECIAL #3,4	7.
SPECIAL #5-8	4.
KING SIZE #9	2.50
ANNUAL #10-18	8.
ANNUAL #13	2.50
ANNUAL #19,15	8.
GIANT SIZE #1	2.50
GIANT SIZE #2	2
GIANT SIZE #3-6	1.50

SPIDERWOMAN

1	2
2-5	1.50
6-20	1.25
21-37,39,40	1
38 (X-MEN)	1.50
41-UP	1

STAR WARS

1	7
2-4	4
5-10	3
11-20	2.
21-38	1.50
39	2
40-50	1.25
51-UP	1

STRANGE TALES

101-105 (INQUISITIVE)	15.
106-109	18.
110 (DR STRANGE)	60.
111	20
112,113	9
114	12
115 (DR STRANGE)	20
116-120	6
121-129	3.50
130 (BEETLES)	6
131-134	3
135 (NICK FURY)	6.
136-158	3.
159-168	2.50
169-177	1
178 (WARLOCK)	5.
179-181 (STARLIN)	3.
182-188	1
ANNUAL #1	35
ANNUAL #2	30.

SUBMARINER

1	12
2	6.
3-5	4
6-10,14	3.
11-13,15-20	2.50
21-34,37,39	2
35,36,38	2.50
40-58,60	1.50
59,61	2
62-72	1
SPECIAL #1	8.
SPECIAL #2	1.50

TALES OF SUSPENSE

39-41 (INQUIRES)	22.
42-45	24
46-48	16
49-51,53	8
52	10.
54-58	7
59,63	5
60-62,64-99	3.

TALES TO ASTONISH

27,35,36 (INQUIRES)	12.
37-40	25
41-43	18.
44	14
45-48,50	9
49	10.
51-60	5
61-70	4.
71-80	3.
81-91	2.50
92,93	5.
94-99	2.
100,101	3.

THOR

83-89 (INQUIRE)	15.
90-92,94-96	24
93,97	25
98-100	24
101,103,104,110	12
102,105-109	16.
111,113-125	7.
112	12
126	5.
127-140	3.
141-157	2.50
158	3.50
159-164	2
165,166 (WARLOCK)	3.50
167-179	2
180,181 (ADAMS)	4
182,192	1.50
193 (SILVER)	5.
194-199	1.50
200	3.
201-240	1.25
241-299	1
300	2
301-UP	1
ANNUAL #1	12
ANNUAL #2	5.
ANNUAL #3,4	2.50
ANNUAL #5-7	1.50
ANNUAL #8,9	1
GIANT SIZE #1	1.50

TOMB OF DRACULA

1	7.
2-5	3.
6-10	2.50
11-30	1.50
31-70	1.

WARLOCK

1	6
2,3	3
4-8	2.50
9-15 (STARLIN)	3.

WEREWOLF BY NIGHT

1	9
32,33 (1ST APP)	5.

WHAT IF?

1	5
2-5	3.
6-12	2.50
13 (COMICS)	3
14-20	2
21-26,28-30	1.50
27 (PHOENIX)	3.
31-UP	1.25

X-MEN

1-10 (INQUIRE)	7.
11-20	10.
21-30	7
31-40	4.
41-49,52	3.50
50,51 (STORMS)	8.
53 (SMITH)	10
54,55	6.
56-65,65(MARV)	10.
66,66-80	3.
81-93	2.50
94 (1ST X-MEN)	60.
95	30.
96-99	20.
100,101 (PHOENIX)	24
102-107,109,110	12
108 (BYRNE)	15
111-115	10
116-120	9
121-129	6.
130 (DAZZLER)	7
131-136	9
137 (PHOENIX RES)	6
138-143	2.50
144-149	1.50
150	2
151 UP	1.50
GIANT SIZE #1	60.
GIANT SIZE #2	12
SPECIAL #1	9.
SPECIAL #2	8
ANNUAL #3	4
ANNUAL #4,5	2.50

D.C.

ACTION

300	6
301-320	5
321-340	3.
GIANT-20	5.
341-360	2.50
GIANT-35,45	4
361-380	2
GIANT-57	3.
381-424	1.50
425,427,443	2.50
426,436,438-442	1.25
444-469	1.50
470-499	1.
500	2
501-UP	1.

ADVENTURE

311 321	9
322 345,347,350	6
346,349,351	5
352 372,375	4
373,374,376-380	3.
381-400	2.50
401-417, GIANT 1010	1.50
GIANT-49,81	5.
418-424	1.25
425	2.50
426-458	1.
459-466	1.25
467-UP	1.

ALL STAR SQUADRON

1	2
2-5	1.50
6-10	1.25
11-UP	1.

AQUAMAN

11-20	4
21-30	3
31-99	2
50-52 (ADAMS)	8.
53-58	1.50

ARAK

1	2
2-5	1.50
6-10	1.25
11-UP	1.

BATMAN

131-140	9
141-150	8
151-171	6
172-180	4
GIANT-17	5.
181-190	2.50
GIANT 24,27,30	3.
191-210, GIANT 9555	2
211-218	1.50
GIANT-61,67	2
219 (ADAMS)	6.
221,223 231	1.25
222 (BEATLES)	4
232 (ADAMS)	5
233,235,236	1.25
238-242	1.25
GIANT-85	1.50
DC-9 (80 PG.)	2.50
234,237 (ADAMS)	5.
243-245,25,255	4
246-250, 252,253	1.50
254,256-261	1.50
262-280	1.25
281-299	1
300	1.50
301-UP	1.

BRAVE & BOLD

45-51	4
52,53	6
54	9
55-60	3
61,62	4
63-78	2.50
79 (ADAMS)	9
80-86,93(MARV)	7
87-97,101	2
100 (ADAMS)	5
102 (ADAMS)	3.
103-116	1.50
117-150	1.25
151-UP	1.

DETECTIVE

301-330	5
331-368,370	4
369 (ADAMS)	8.
371-390	3.
391-394,396,398	2.50
397,401,403,405	2.50
406,409,411-420	2.50
395,317,400,402	7
404,407,408,410	7
421-445	2.
446-460	1.50
461-463, 469	1.25
470-480	1.25

DC PRESENTS

1	3
2-10	2.50
11-20	2.
21-25	1.50
26 (TEEN TITANS)	15.
27-UP	1.

FLASH

131-140	5
141-150	4
151-160	3.
GIANT-21	4.
161-180	2
GIANT-34,46	2.50
181-200, GIANT 8570	1.50
201-216,220	1.25
GIANT-82,111	1.50
217-219 (ADAMS)	5
221,222,224,225	1.25
227,228,230,231	1.25
223,226 (ADAMS)	3
229,232	1.50
233-274,277-295	1.25
275,276	1.50
296-299	1
300	1.50
301-UP	1

GREEN LANTERN

31-40	5
41-50	4
51-75	3.
76 (ADAMS)	50
77 (ADAMS)	25
78-80 (ADAMS)	20.
81-84 (ADAMS)	15.
85,86 (DEVIL)	20
87,89 (ADAMS)	12
88	3.
90-99	1.50
100	2.50
101 UP	1

JIMMY OLSEN

31-40	9
41-50	7
51-70	3.50
71-90	2.50
91-100	2
101-132	1.50
133 (KIRBY)	2.50
134-150	1.50
151-UP	1

JUSTICE LEAGUE

31-40	5
41,46-48	4
42-45	3.50
49 60	3
61-80	2.50
81-93	2
94 (ADAMS)	7
95-102	2.50
103-120	2
121-150	1.50
151-192	1.25
193	1.50
194-199	1.25
200	2
201 UP	1

LOIS LANE

21-30,33	10.
31,32,34-50	5.
51-70	2.50
71-95,104	1.50
96-103,105-108	1.25
112-137	1
ANNUAL #1	8.
ANNUAL #2	4.

METAL MEN

3-5	5
6-10	4
11-27	3.
28-41	1.50
42,56	1.

SHOWCASE

44	5
45	7.
46-58	4.50
59 (TEEN TITANS)	8
60,61,64	4
62,63,65	2.50
66-72	1
73 (DITKO)	4.50
74	1.50
75 (DITKO)	3.50
76	2.50
77,78	1.
79,81,82	2
80	3
83,84 (WRIGHTSON)	7.
85-87	3.
88-104	1.

SUPERBOY

101-120	5
121-140	4
141-176	2.50
GIANT 59,71,83	3.
177-200	1.50
201-256	1.

TEEN TITANS (NEW)

1	15
2	8
3-5	5
6-10	4
11-15	2.50
16-UP	1.50

SUPERMAN

165,167	8
166,168-180	6
181 200	5
201-239	3
240-245	2
246-248	1
250,251,253	1.
249,252,254	5
255-299	1
300	2
301 UP	1

WONDER WOMAN

121 130	8
131-150	6.
151-170	5.
171-175,177,178	3.
176	4
199,200 (JONES)	7
201 230	1.50
231-UP	1.

WARLORD

1	8
2-5	4
6-10	3
11 20	2.50
21-40	1.50
41-47,49	1.25
48	2.
50-UP	1.

[Continued from page 29]

ized itself doesn't mean anything--and you may actually be better off for it, as fullscale inflation of back-issue prices for the few dealers who do sell them has yet to hit those books. You should be glad. MT]

DARRELL McNEIL, 217 West 106th Street, Los Angeles, CA 90003: Here's ol' "Big D" again with the latest poop down Saturday morning way. Basically, what I'm doing is correcting some of your corrections. It's not that my last report was "nearly correct" as you stated, it's that it WAS correct...until then. This season in particular, networks have been changing their minds on things faster than Braniac 5 does long division. For instance: neither you nor your other animation critic have noted (because, until recently, WE didn't) that we at Hanna-Barbera are producing, in addition to SUPERFRIENDS, LITTLE RASCALS, RICHIE RICH, MORK AND MINDY, LAVERNE AND SHIRLEY AND THE FONZ, SCOOBY DOO AND YABBA DOO, a new PAC-MAN series for ABC. Scheduled for 10:30 Eastern time, between MORK & MINDY/LAVERNE AND SHIRLEY HOUR and SCOOBY/SCRAPPY/YABBA DOO/PUPPY HOUR, this series is jokingly called "Pac-Smurfs" around the studios, because of the premise: A race of Pac-Men, including our hero, Ms. Pac, Pac-Baby, their pet dog and cat Chomp-Chomp and Saur Puss, raise Power Pills in their Power Forest. Enter the villain, Mezmaron the video-wizard, aided by Inky, Blinky, Ricky, Clyde and Sue, the Ghost Monsters, who try each week to steal the power pills and capture the Pac-Men and...sounds kinda Smurfy, doesn't it? ABC admits they bought this show because they got "Smurfed" this year. (Boy, DID they!) Other ABC addenda: El Dorado is not that new a Superfriend; he's been in the show since the new shows done last year. He's Latin, and has the powers of teleportation and holographic vision. As you can tell by the title I gave it, FONZ AND MR. COOL have now joined LAVERNE AND SHIRLEY's army (Richie and Ralph are probably still stuck in time for all we know!) and the 90-minute SCOOBY AND SCRAPPY etc. SHOW was cut to an hour to make room for PAC-MAN. Down NBC way, the SMURFS are all-new and 90-minutes. One hour of that is SMURFS; the other half-hour consists of the new JOHANN AND PEEWEE animated series, based on the knight and his squire characters created by Peyo, their strip in turn introducing the Smurfs, who will make frequent guest appearances on the segments as well. Also new to NBC, for six weeks at least, is Filmation's SPORT BILLY series, replacing BULLWINKLE on the schedule, until FLASH GORDON returns in the fall. SPORT BILLY has an oddball history to it: this series was produced in 1980 during the "slow season" (winter and spring) in our business. In an interesting switch, instead of us sending a show to another country to be done, another country (in this case Germany) came to us to have it done. Filmation produced sixteen episodes of the series (about a mascot of a German sports manufacturer, a Richie Rich-looking character, who's like Mickey Mouse there in terms of merchandising), then sent the completed episodes to Germany. So basically, this series will be brand-new to this country. Anyway, if the six episodes do well in the ratings, NBC may buy the rest and run those. According to most opinions of the series I've received, GILLIGAN'S PLANET will be a step-up for Filmation from this show. (Both have extremely cheap budgets.) Oh well...

Since selling season is over, I can mention now that one show Filmation pitched and failed to sell was based on Mattel's MASTERS OF THE UNIVERSE toys. In fact, Filmation even animated a 30-second spot (similar to Marvel's G.I. JOE one) to introduce the toys. For reasons unknown to me, they haven't run it yet, which brings up a point I neglected to mention with PAC-MAN. By doing the series we managed to do away with, at least temporarily, two network edicts: 1) that we couldn't do a series based on a "toy," because of network fears that Active Census Takers (oops! Action for Children's Television) would think that all we were doing was a half-hour TV commercial, and 2) that we couldn't show a character's ingesting pills in any manner. Well, Pac-Man is a toy and he does eat pills, but ABC can change their rules when the situation (low ratings) demands it, so...

Back to the NBC front. Yes, they kept THE FLINTSTONES; we didn't expect them to, but they did. They also bought THE SHIRT TALES (imagine BATMAN combined with THE HAIR BEAR BUNCH; that's pretty much what this concept is), SMURFS 90 and GARY COLEMAN. On the Marvel front, with SPIDER-FRIENDS only three new episodes were ordered, not six, and each one is an origin piece: specifically, "The Origin of Spider-Man, "The Iceman Cometh," and "A Firestar Is Born." Of particular interest to X-Men fans is the fact that several members of both the old and new groups will appear in the latter two stories: Cyclops, Professor X, the Angel and Marvel Girl in Iceman's origin, and Cyke, Prof. X, Storm and Wolverine (uh-huh!) in Firestar's origin. (It will be established that she's a mutant and worked with the X-Men for a time.) Now I suppose you're asking: knowing our censors, how can we get away with Wolverine? Well, they're fighting the Juggernaut in this story and we establish that Jugs has a force-field and can't be hurt by Wolvie's claws, so we can get away with using him. Also, X-Men fans will be pleased to hear that some wise-guy at Marvel (who shall mercifully be unnamed) has decided that Storm's outfit is not BLACK leather but WHITE leather and has colored her accordingly. For those X-fans who think that this is really silly, send me in 25 words a more "Why I think Storm's costume is black" and I'll make sure that the unnamed miscreant gets every one of your responses (plus, I like to stir up some controversy. Heh-heh!)

Marvel, I have to admit, though, can do this by themselves. Example: as some of you may know, Marvel had pitched a DAREDEVIL series to ABC. It didn't sell. Wanna know why? Well, aside from my previously-reported adventure downswing, someone at Marvel sent issues #181 and 182 to the heads at ABC, to show them why Daredevil is Marvel's most popular comic. You can imagine the network's reaction. Put simply: NO WAY!

Also, being at heart a DC fan, I have to continually field comments about the lack of accuracy in our SUPERFRIENDS series. Well, just to show that Marvel, producing their OWN heroes, can be just as silly sometimes, in their HULK series, it's been established that whenever the Hulk changes to Bruce Banner, his clothes MAGICALLY REAPPEAR ON HIS BODY! As one kid said at the San Diego Con upon hearing this: "Geez!" If Marvel can't do it right, who can?" The guys there are trying, though, particularly the storyboard crew, which, in addition to such stalwarts as Rick Hoberg, Larry Houston and Will Meugniot, also has such additions as Don Manuel and Mike Swanigan, both from presently-belly-up Filmation on their adventure staff, and Barry Caldwell on their comedy staff, on PANDEMONIUM. Since I mentioned some fellow blacks working in animation in my previous column, and since these three guys I just mentioned are, I thought I'd give 'em a plug.

Anywho, on to a CBS update, BLACKSTAR reruns are either on or off depending on which network schedule you choose to believe, and Hanna-Barbera's THE DUKES series is a real question mark because of the legal technicalities involved with the Schneider/Wopat Warner Bros. lawsuits and countersuits. Latest around here is that we're waiting until WB casts the new Duke boys, then we'll adjust our characters to fit them. In my opinion, we could probably take Suzanne Somers and Joyce DeWitt and make THEM Dukes, as most agree that the star of the show is the General Lee

anyway. Conceptwise, the series is AROUND THE WORLD IN 80 DAYS: Boss Hogg has the mortgage on the Duke farm, and he and Roscoe race the Duke boys and the General Lee around the world. If he wins, he keeps the farm, if the Dukes win, they keep it. Anyway, CBS is still banking on that show (and with the other two networks' schedules, banking HARD!) so we'll see.

One other thing that might delay THE DUKES (and everything else) even further is that our union, Motion Picture Screen Cartoonists 839, is planning on (and by the time you see this may already be) striking against the networks and the studios regarding their practice of sending work out of the country, what we call "runaway" production. H&B, for instance, has sent part of all of every series but SMURFS out of the country, to such diverse places as Korea, Taiwan, Australia, Spain, Canada and Mexico; Marvel has their animation done in Korea and Japan, and Disney had much of the ink and paint on TRON sent to Taiwan. So this strike is aimed at forcing the studios to keep more production here so that more people here will be employed. Will we strike or not? We did in '79, to mixed results. We'll see. As I said, this season, more than any other, has been full of surprises, and I can promise you they'll be more in the future. Will keep you posted.

[Thanks, as always, Darrell. The strike was called, and is still underway as I write this. Unfortunately, most of the production on the season's new shows was well underway before the strike, so any effect it may have on the current schedule may not occur until the winter. The networks' premiere weeks are still on schedule.

SPORT BILLY appeared in Milwaukee first on the local independent channel, and all sixteen episodes aired by this time. Our local NBC affiliate (just as a lot of NBC affiliates have done) pre-empts most of the later part of the NBC Saturday morning schedule for syndicated programming (KIDSWORLD, THE BASEBALL BUNCH and a local bowling show, varying of course, by the season), pre-empting SPACE STARS, DAFFY/SPEEDY (which is shown at 10 AM here) and BULLWINKLE, so SPORT BILLY appeared only on the local independent here. It has a very strange atmosphere, somewhat like the Japanese shows, in that it seems somehow foreign despite the English-speaking voices. I had gotten the idea that it was an early '70s show when I first saw it.

I'm glad NBC didn't buy DAREDEVIL. The comic (in its current, popular format) is not something I would like to see pitched via a TV version to preteens. (I don't like it much to begin with, but to think that six or seven year olds are reading it is an appalling idea.) Perhaps someone felt the same way I did and forwarded the comics to the network? MT]

GLENN P. SAPADEN, 876 West Nicolet Street, Banning, CA 92220: First, let me commend you for publishing Lou Mougin's fine articles. They offered insight into the comics field outside the DC/Marvel universes, a field too often ignored. I found the articles refreshing, for such historical perspective is a dimension missing from other comic zines, which seem overconcerned with what's coming out this month. (By the way, is there any possibility of anyone writing an article on my favorite esoteric comic, TREASURE CHEST?)

Next, I want to say that I enjoy reading the letters from your resident copyright expert, Frank Hayes. Particularly interesting was his comment in TCR #201 regarding video recording and its ramifications on TV programming. Having just passed the Bar, and with a strong interest in copyright law, I look forward to Mr. Hayes' comments. Artists and writers (not only in comics, but in every creative field) should become more aware about copyright law and the legal protection their creations should have. One need only recall the plight of Siegel and Shuster to realize how fragile that protection can be.

Also, I appreciate your extensive media coverage of Saturday morning programs and other animation projects; Jim Korkis is a fine reporter. However, I do wish that your media correspondents would write more reviews of some of the non-animated comic-related movies of the past few months. ANNIE, CONAN THE BARBARIAN, SWAMP THING and STAR TREK II are all based on characters appearing in the comics media, and I would have liked some comment on them in TCR. True, many of these movies have been reviewed in other publications, but I would have enjoyed a review by someone with a viewpoint similar to mine, the viewpoint of a comic reader.

And (with that subtle segue), I would like to comment on Sam Kujava's review column. At the outset, I must say that I agree with his views on comics almost 100%. Especially valuable and lucid are his views on comic-book art, since his own talents as an artist give him an insight missing from other comic "reviewers." My only complaint is that, at times, his reviews degenerate into editorializations. His review of BRAVE AND BOLD #187 in TCR #201 is a case in point. Mr. Kujava praises the issue, saying that it evoked "Kanighre's spirit." But instead of telling us HOW scripter Charlie Boatner did this, Mr. Kujava goes on a long tirade about how talented the older comic-book veterans are and about how present fans should not settle for substandard work. Okay, I agree that Kanigher, Kirby, et al., are all talented gentlemen, and it is a pity that more of their work does not appear in mainstream comics; I agree that fans should not settle for unprofessional work. But what did all that have to do with B&B #187? Instead of hearing about the dearth of professional talent, I would have liked to have read what it was about that issue that made it comparable to such talent. That particular review may have been an extreme case, but often I will find myself reading only the first few lines of a Sam Kujava review, knowing that the next eight or nine paragraphs will have little to do with the comic at issue.

On a totally different subject, what has happened to the TCR Top 100? I, for one, found it valuable for gauging what comics fandom liked, and for seeing how fandom tastes deviated from the general comic-buying public.

Finally, I have a question about your newsstand/comic-shop distribution. Last weekend, I attended the San Diego comicon, and I had intended to pick up your latest issue there. However, I could not find a single dealer there who carried TCR. (Understandably, I am renewing my subscription!) But a subscription is of limited value on those occasions when I want extra copies for myself or for friends (to whom I would very hesitantly loan out my precious copies).

[I rarely go out to the movies, and at this date, have seen none of the films you mention. (Since I got hooked up to cable, there is even less impetus for me to go see a theatrical showing, so this situation probably won't change.) Readers are invited to send in their reviews of future comics-related films, as always, and any of our columnists are welcome to do so.

For some reason (undoubtedly related to our distribution fiasco prior to #199), there is no large distributor on the west coast willing to carry TCR. If you have a shop that you go to that does not carry it at present, have them contact us. Tell them that you want it, and I'm sure that they'll want to carry it. MT]

GARY DUNAIER, 67-18 Parsons Boulevarde, Flushing, NY 11365: It's a shame that CHARLTON BULLSEYE is cancelled. Though I rarely enjoyed the book, I felt that I was doing my part in supporting the professionals of the future, as it were, by spending my 60¢ every other month on the BULLSEYE. One thing I'll definitely miss will be the letter column from the BULLSEYE, because they ran some letters the likes of which you'll never see in a DC or Marvel comic. "I don't care for the stories because they're not as good as those published

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by DC and Marvel...it seems to me Charlton's comics are the worst in the industry, at least in the physical sense. I don't expect to find a pristine mint comic on the newsstand, especially so with Charltons, but CHARLTON BULLSEYE had only one staple." These are excerpts from a letter of mine that was published in BULLSEYE #8, and in re-reading the above I am continually amazed that Charlton would actually print something like that!

It will be interesting to see how "DC Bullseye," for lack of a better name, will turn out. It seems to be the same deal Charlton was giving, with the major differences being: 1) DC giving potential creators more of a "one-on-one" deal. I visualize this scene as Marv Wolfman helping a writer to perfect his script, with Marv pointing out flaws and explaining what should be done. (Note: I just re-read the item in TCR #203 explaining the procedure, and it seems I totally misinterpreted what will happen. The "Marv Wolfman will work with the writers" piece threw me off.) 2) Payment will be in $$$ (as Don Rosa likes to put it) instead of 50 free zopies. I hope the $$$ the creators will receive will at least be $30.00 (or a copy of IT'S GAMETIME to you, Mike) as that's what 50 copies of a comic would cost. I do have a question about "DC Bullseye," as there seems to be no mention of it in your news item: Is there a deadline for submissions? Would I have to send in any plots or art by February 30th (for example), or will submissions be accepted indefinitely?

Sales of direct-sales editions of Marvel Comics will show a dramatic increase in the New York metropolitan area of one copy, as I have resumed buying all my Marvels in the comic shops since the inception of the "M" symbol. The only problem now is that I've lost my justification for buying duplicate copies of DAREDEVIL and FANTASTIC FOUR. I'd buy the diamond edition to read ("Gotta read it NOW! I can't wait no two weeks till the newsstand gets it!") and the copy with the squares and Curtis logo would be bought for my collection.

[So that leaves me, and (according to Murray Ward) George Olshevsky buying the newsstand editions for collection purposes. Sorry to see you go, Gar'.

Since the DC tryout book is planned as an ongoing monthly, there wouldn't be much point in a deadline, would there? From personal experience, as of two years ago, minimum payment for writers at DC was $17.00 per page, or $136.00 for an eight-pager. It may have gone up since then. MT]

BILL KARIS, 1658 Woodside Road, Muskegon, MI 49441: I'd like to address myself to the comics professionals who attend conventions. If you

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don't enjoy meeting with the fans, don't attend! While at the Chicago Comicon (July 17th), I was getting some autographs on some comics when I approached a certain writer/artist who works on one of the World's Greatest Comics. I stacked the five or six issues to be autographed, one inside the other, in the usual manner that the pros prefer to have them. Upon handing them to him, he took one look and said that they were stacked all wrong and huffed and puffed and pulled each out separately and acted disgusted about the whole process. He signed them, but acted as though he was doing me a BIG favor.

I realize that three days at a convention can wear on a person, but this was only the second day and this writer/artist didn't show up until after noon. There were many fans who were waiting for him to show up in the artists room. What I'm getting at is that the pros are there as a goodwill gesture. They are supposed to get closer to the fans, not alienate them. Just for the record, I'm not some twelve-year-old kid that doesn't know any better. I'm a 32-year-old commercial artist who works for an advertising agency and just happens to read and collect comic books. Whether a person is twleve or 32 or 82 the fan is the one that buys the books and keeps the pros employed. I even considered boycotting this person's book and work, but decided that this would solve nothing because I enjoy his work so much.

So you pros that don't enjoy meeting with your fans and supporters that buy your books and keep you employed, stay away from the cons. Don't burst their bubbles. Better not to show up than to p.o. a lot of your fans. Thanks for letting me vent some of my anger and disappointment.

DALE L. COE, 41 Whitecross Road, Warrington, Cheshire WA5 1LR ENGLAND. Having been unable to obtain TCR for a long time (due to distribution trouble to which you've alluded), my joy at finding #203 in Odyssey 7, Manchester, was indescribable. Since 1975, when I first encountered TCR, I have found no other magazine to be half as enjoyable, in all respects. Welcome back to Britain!

Enough of this! I would like to engage in a friendly argument with Sam Kujava concerning his remarks about the state of married couples in comics. I don't consider DC to be anti-marriage at all. Okay, so Cary Bates was allowed to kill off Iris Allen. Iris "died" as a character many years ago when John Broome and Gardner Fox quit. I think having her killed has improved the FLASH comic tremendously. I find the book to be nearer the spirit of the '60s version than it ever has been. The fun is back in the Scarlet Speedster's adventures, while just the right amounts of characterization and continuity balance the generally action-oriented stories.

No one can expect the Justice League stories to lean too heavily on Elongated Man, or the Atom, Hawkman or Aquaman, simply in order to emphasize the fact that they are married. True, it would be nice to see a solo E.M. comic, which would, presumably, feature Ralph and Sue as a happily-married couple. The same goes for Hawkman and Hawkgirl, the Atom and Jean Palmer and Aquaman and Mera. (Especially the latter. Remember Mera, as drawn by Nick Cardy? My first love! Well, one of the first.)

All of which boils down to the fact that, unlike Sam (may I call you Sam, Sam?), I think DC are doing a damn good job on 99% of their books these days. That includes Gerry Conway AND Don Heck on JLA (isn't Heck a revelation? It just shows what harm the wrong inkers can do to an artist's work).

I do wonder, though, about Sam's reference to the "very slanted letters page of WORLD'S FINEST, as he puts it. I don't think it is any more or less slated than any other letter column. I'm not saying that just because I had a letter printed in the September issue either. I tend to write LOCs to comics I enjoy, rather than ones I don't like. If most letter-writers do the same, then any absence of critical letters in comics is the fault of the fans, not the editors. The occasional "negative" letters I do send, tend to be passionate and lengthy, and I don't blame the people concerned if

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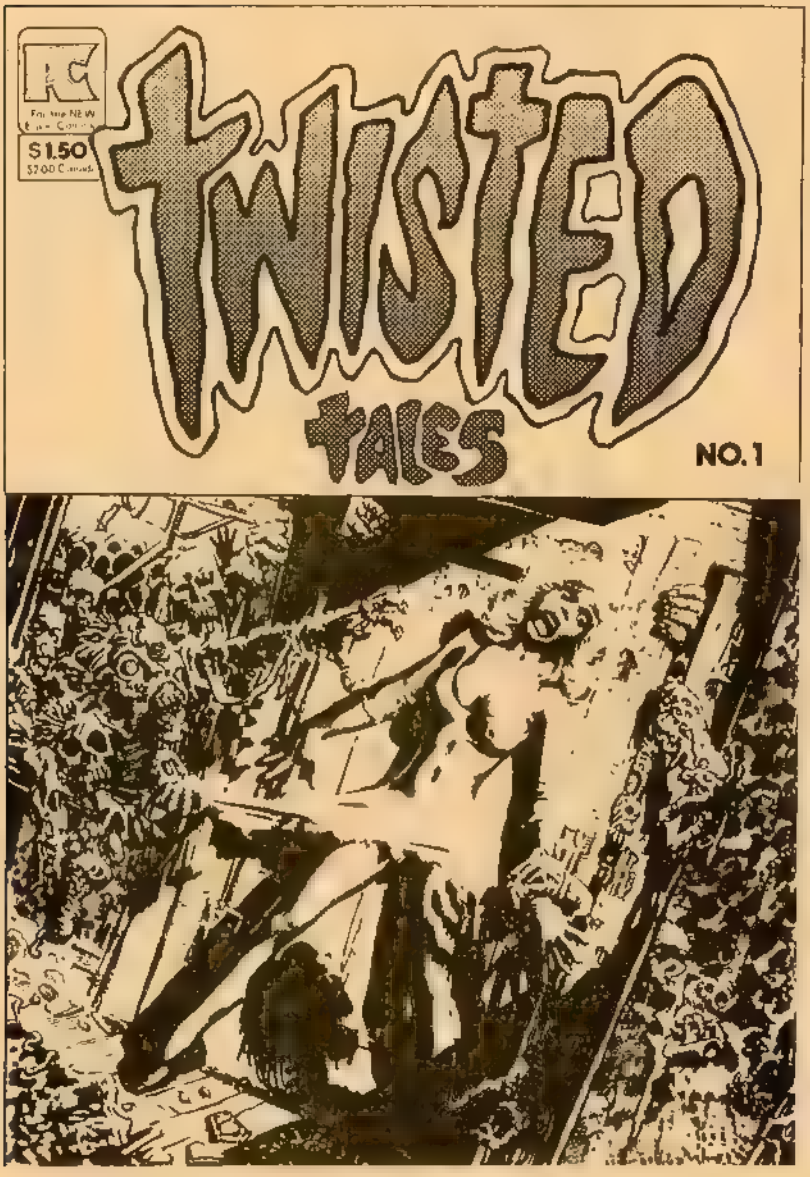

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they don't want to print them.

What's this about Marv Wolfman's ego-trips on TITANS and GREEN LANTERN letters pages? I found no more self-centeredness on Marv's part than on anyone else's in comics. We've all got egos, we all want to be told when we've done good, don't we? Marv is no different, surely. But I can find no evidence that he overdoes it. There would be no point in his overdoing the bullshitting. The sales figures on TITANS are surely the best ego-boo he could have. So I think his work does "speak for itself," Sam.

Okay, I've said my bit for this month, I think. I hope Sam Kujava will have as much to say in the next issue, so I can enjoy writing another letter like this one. Thanks for the entertainment, folks. Keep it up.

[Actually, I myself find more pleasurable reading in a self-effusive lettercol that is actually written by either the editor or writer of the book in question rather than one of the editorial assistants who often have no more knowledge about the back-scenes doings than we readers do. Most of the DC non-editor lettercols have seemed like people who haven't even talked to the editor in question are getting the jobs of answering the letters (chiefly on Schwartz's books, where the answers have continually relied on Schwartz's old penchant for puns; there was a time when reasons for doing things and future plans were discussed in the books' lettercols), and except in cases where they have turned the column over to the writers, Marvel's columns are similarly flavored. Dick Giordano's columns were a breath of fresh air, as are Ernie Colon's currently. MT]

STEPHEN SCOTT BEAU SMITH, 110 Lewis Avenue, Apt. #7, Barboursville, WV 25504: As the years have passed, one question has come up time and time again, in newspapers, magazines and other branches of the media, "Do comic books have any retaining value other than as an investment?" My answer to this question is "Yes!" My story will tell why.

The other day I paid a visit to one of our local comic specialty shops, Comic World. As I walked in I noticed that he had one wall covered with late '50s and early '60s DC comic books. As a child I kind of grew up on the early DC comics, so I went over and took a closer look. I saw various old GREEN LANTERN, FLASH, SUPERBOY, SHOWCASE, and BATMAN comics. As I looked over the BATMAN comics, I saw one in particular that seemed to stand to stand out above all the rest. The issue was BATMAN #143, "Bat-Hound the Bat-Creature." It was as though an alarm had gone off in my head. Then it came to me, that this was the same comic I had read more than twenty years ago on the night before I started the first grade. Seeing that comic was like having a reunion with an old pal.

I remembered back to that summer night in 1961. I was very nervous--after all, first grade is a big step from playing with toy soldiers in the front yeard. I guess my parents knew I was a little uneasy, so they took me to the supermarket and bought me some comics. The reason BATMAN #143 stood out was because it was a sad tale of an alien that came to Earth and was befriended by Bat-Hound. Needless to say, the alien gave its life helping Batman and Robin capture "Lippy" Yates and his gang. The last two panels on page eight were what really stuck in my mind after all these years. Now, after twenty-one years, it still had as much impact as it did in 1961. I now own that comic again even though I do not make a habit of paying more than $5.00 for a comic. (It was in mint condition.) In the long run, the book was worth it, at least to me.

So, in answer to the question "Do comics have any retaining value other than as an investment?" "Yes!" Comic books are a time capsule of emotions and a certain time in a person's life that can bring back wonderful memories with each turn of the page.

[And Stephen, in answer to another letter you sent us, you now know of the revival of the Archie super-heroes, and you may be interested in obtaining the TCR back-issue that profiled the Archie Series heroes (#200, $2.00 from us postpaid). You may also wish to collect the entire series of articles by Lou Mougin which began in #197 with Tower Comics, including Charlton Heroes in #198 and 199, Harvey and Mighty Heroes in #200, and ACG, Lightning, MF, Dell and Gold Key in #201. All issues may be ordered from us for $1.25 each. MT]

STEVE BILLNITZER, 1084 Eastbrook, Perrysburg, OH 43551: A few opinions: is it any wonder that DC's sales have risen so remarkably over the past year? Not to me. The man who coined the term "DC Renaissance" coins well. I haven't been this excited about my hobby since the aborted DC explosion (and what a false hope THAT was!). I speak not merely of such new comics as THE NIGHT FORCE (consistent quality from a remarkable team) or THE NEW TEEN TITANS (no formulization HERE) or ARAK (Thomas's most PURPOSEFUL writing ever), but also of the rejuvenation of the comics I grew up with.

Does life begin at forty? For Blackhawk it did. Gee, do you think there's something to be said for returning a series to its original premise? Maybe someone should put that question to Roger Stern, currently scripting SPIDER-MAN.

Meanwhile, in BATMAN and DETECTIVE--Gerry Conway has disproved fans' notions of his alleged limitations. These books contain the fastest plotting and wealth of new developments leave the reader with scant time to catch his breath. Gene Colan and Don Newton, of course, are as excellent as always.

Of course, Conway does have SOME trouble with team books, and the JUSTICE LEAGUE sometimes suffers from his attempts to properly characterize all its members in that book's limited space. But his plotting remains sound, and the art--well, Don Heck is back with a VENGEANCE. Heck is having revenge against all those who claim he draws with his feet. Welcome back, Don!

I'll be sad to see Nemesis, in THE BRAVE AND THE BOLD, go the way of the discontinued back-up features. It, too, is a purposeful feature with a new thrill every minute--but the adventure PERTAINS to the purpose--and TIGHTLY. And Dan Spiegle, it seems is incapable of poor artwork.

The current SUPERBOY is the SUPERBOY I grew up with, at least as regards story. As regards art, Kurt Schaffenberger's immaculate expressiveness (move over, Gene Colan; you've got company) is an added bonus. And the current ALL-STAR finally gets the look and feel of the JSAers right, thanks to the diligence and conscientiousness of Roy Thomas and Jerry Ordway.

Paul Levitz is almost at home again with his regained captaincy of the LEGION OF SUPER-HEROES. True, having Darkseid and Co. battle the Legion is a terrible idea; by placing the New Gods in the future, Kirby's concept is stripped of its present-day urgency. But the mark of a good writer is the ability to take a bad idea and MAKE IT WORK--and I think the youngster's going to pull it off.

Infantino on THE FLASH? Naturally. Tuska on WORLD'S FINEST? Another natural, and it was nice to see him inking his own pencils in #284. I hope it's a permanent assignment.

Here's a semi-negative comment--I wish ADVENTURE weren't a digest. The choice of reprints has, so far, been delightful. I just wish I could see what's going on on the pages. ADVENTURE would be much better in the Super-Spectacular format. In whatever format, though, it's nice to be able to obtain those early LEGION stories without spending a sum equivalent to the Gross National Product of Peru.

I could go on and on, but I'm afraid I might bore your Marvel fans. Don't get the wrong idea, though. I do collect one Marvel comic. I collect DAREDEVIL. I guess I'm a sucker for a good

story. That's why DD is the one Marvel I'm able to read while maintaining my self-respect.

T.M. MAPLE, Toronto, Ontario (June 9): Despite what I'd heard about it, I decided to go see the SWAMP THING movie. If nothing else, I thought it would be interesting to see how this classic comics series was handled (or mis-handled) on the big screen. Well, it wasn't as bad as I'd been led to expect, but it was still pretty bad nonetheless.

The movie seemed to me to get worse as it went along. I would say that from the reactions and comments I heard from the small crowd that most of them would agree with this feeling. The first third of the movie, which set up the situation and characters, went passably well. The second third, with the creation of Swamp Thing and the first confrontation with Arcane's forces, began the descent but it was still not cause for any great consternation. But with the final third, the movie fell apart, unfocused and unconvincing.

The original comic-book series was successful in large part due to the moody and impressive art by Berni Wrightson and the brilliant scripting by Len Wein which made fine use of many fictional genres, mainly playing off the traditional horror plots. The movie failed to capture these essential ingredients.

Perhaps no movie could properly reproduce the spirit of Wrightson's art, but beyond that, the movie's special effects were not impressive. The Swamp Thing's make-up was not as ludicrous as I'd been told and was okay when only glimpses of the creature were shown, but the overall effect was not nearly as impressive as would be necessary for the centrepiece of a successful movie of this type. (The only glimmer of potential was shown in the regrowth of Swamp Thing's severed arm.) The swamp itself seemed too bright and airy--not foreboding at all.

The movie could obviously not adopt the leisurely pace that the comic book did: the Arcane plotline had to be resolved quickly. But this unfortunately devolved into a series of similar and almost pointless battles: bad guys attack Cable, bad guys capture Cable, Swamp Thing rescues Cable, bad guys attack Swamp Thing, etc., etc. Several battles started up again after they had seemingly finished. This is particularly true of the final battle between Swamp Thing and Arcane.

There were other plot elements that I didn't like. For instance, the movie gives Holland's formula much greater (and more inexplicable) powers, ignoring the fact that in the comics (and in the movie) it acts on Holland only in combination with the flames and the swamp. Swamp Thing himself is too humanlike and he talks too much. (Though I suppose this last is partially necessary since we can't read his thoughts in a movie.) There are some welcome attempts at humor, but unfortunately they mostly fall flat.

The acting was unimpressive. Adrienne Barbeau as Cable, again contrary to what I'd been told, gives one of the better performances, admittedly in a role with few possibilities and little range, but even she can be called, at best, competent. The actors playing Ferret and Bruno, two of the thugs, are likewise acceptable. But the main problem lies in the two lead roles. Dick Durock as Swamp Thing is, as I've said, unimpressive in a role that MUST be impressive for the movie to succeed. (To be fair to Mr. Durock, it must be said that much of the blame lies with his costume.) Louis Jordan as Arcane (famous up here for his ads for Canada Dry Club Soda) comes across as odd and eccentric, but not formidable, dangerous or evil.

Producer Michael Uslan had reportedly said that he wanted to make all his mistakes on this movie before he tackles his BATMAN film. Well, there certainly is a lot wrong with the movie and I hope he has learned from it. But I wonder if he will now be entrusted with a big budget for BATMAN, assuming SWAMP THING flops (as it seems certain to do).

[July 16] The past few weeks have not been good ones for cost-conscious comic-book readers in Ontario. Firstly, in May the provincial government extended the 7% sales tax to periodicals and then last month DC and Marvel finally decided to take the disparity in the values of the Canadian and U.S. dollars into account and raise the cover price of a regular comic in Canada from 60 to 75 cents. Thus, a comic book that cost 60 cents just a few weeks ago, now costs 80 cents (actually 80 1/4 cents--but lets not quibble). That's an increase of 33%. Ouch!

One effect of the price increase in Canada is that subscriptions become much more desirable for Canadians. For instance, Marvel offers 16 issues for $6.00--but Canadians must add $2.00 AND pay in U.S. funds, which brings the true cost (at the current exchange rate) to $10.11 in Canadian funds. At the old rate of 60 cents, the Canadian reader would only have to pay $9.60 for those issues off the stands, but the new rate of 75 cents brings the cost up to $12.00 (or $12.84 in Ontario--there is no tax on subscriptions), so the subscription is now cheaper.

I "complain" about the price increase (who LIKES to pay 33% more?) but the move by DC and Marvel is really only fair and the big wonder on my part is why it took them so long to make the move. However, there is a big discrepancy in the price charged for British readers. The current cover prices are as follows:

U.S. dollar	Canada dollar	U.K. pound
.60	.75	.20(DC) .25(Marvel)
.75	1.00	.35
1.00	1.25	.50

For comparison's sake, we must convert the Canadian and U.K. currency to American funds using the current exchange rates (one Canadian dollar is $.7911 in American funds and the U.K. pound converts at $1.7162):

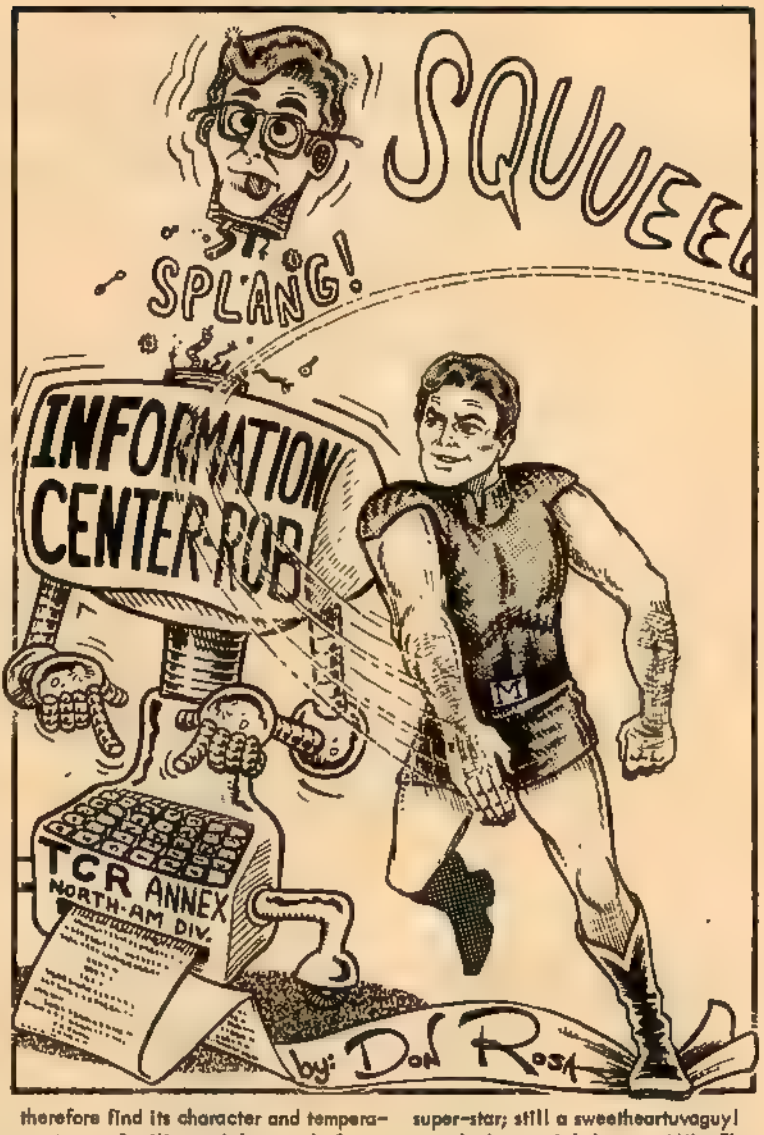
U.S.	Canada	U.K.
.60	.59	.34(DC) .43(Marvel)
.75	.79	.60
1.00	.99	.86

So it can be seen that Canadians pay more or less the same as Americans (ranging from 2% less to 5% more) while the British pay much less (ranging from 43% less to 14% less). I'm not complaining, I'm just wondering why this is so. And I should note that this is not just confined to comic books. A Penguin paperback I bought the other day is cover-priced at $3.95 in Canada, but in the U.K. it is 1.25 pounds--which is only $2.71 in Canadian funds (a 31% reduction).

And while I'm talking about money matters, I might as well outline another set of calculations that I did. I was wondering what would happen if Marvel paid a 1% royalty on sales above 100,000 to ALL comic-book series creators, regardless of when the characters were created. Specifically, how would this affect the giants of Marvel's early days: Stan Lee, Jack Kirby and Steve Ditko.

This would mean that 1% of the sales of the following mags would be available: AMAZING SPIDER-MAN, THE AVENGERS, CAPTAIN AMERICA, DAREDEVIL, FANTASTIC FOUR, INCREDIBLE HULK, IRON MAN, MARVEL TALES, SPECTACULAR SPIDER-MAN and THOR (DOCTOR STRANGE has sales below 100,000 according to the figures from the most recent publishers statements). I decided to divide evenly between the original writer and artist. Thus, Stan would get 1/2% of all the above except CAPTAIN AMERICA; Jack Kirby would get 1/2% of CAPTAIN AMERICA, FANTASTIC FOUR and HULK; Steve Ditko would get 1/2% of AMAZING SPIDER-MAN, SPECTACULAR SPIDER-MAN and MARVEL TALES. I decided to grant only 1/2% of MARVEL TWO-IN-ONE and MARVEL TEAM-UP (since they're team-up mags) and of X-MEN (since most of the characters have changed). Thus, Lee would get 1/4% of those three, Kirby 1/4% of MARVEL TWO-IN-ONE, and X-MEN, and Ditko 1/4% of MARVEL TEAM-UP. When all the calculations are done, the annual income from creators' royalties (again, using the circulation stated in the publishers statements) would be as follows: Stan Lee: $31,944, Jack Kirby: $13,-404, and Steve Ditko, $9.576. Too bad that they don't actually receive those funds.

Lastly, I was interested to read that First Comics had purchased the rights to E-MEN from Charlton and then given them to Joe Staton, who in turn split them with co-creator Nick Cuti. This seems a major step forward in the process of giving ownership of characters to creators. Is there some company out there that will purchase the rights to SHADE, THE CHANGING MAN from DC and give them to Steve Ditko? I'd love to see him finish up that series!



Information Center

By Don Rosa
(With additional entries by Mike Tiefenbacher, usually preceded by "MT")

Even as we speak, the 1982 Chicago Comicon is some two months in the misty past...yet this is the first I.C. I've written since my annual trip there. Though this is supposed to be fandom's question-and-answer column, I MUST mention how much I enjoy the Chicago Con each year (MUCH more than I used to enjoy the July New York con which had been my yearly trip). My pleasure is derived primarily from the other "fans" in attendance...perhaps it's because Chicago is a midwest metropolis as is (the much smaller) Louisville, and I therefore find its character and temperament more familiar and the people for SANER than in the Big Apple. All I know is I always have a grand time there and I must thank, in oh-so-diplomatic alphabetical order, the usual cast of characters whom annually extend such hospitality and good cheer to me: Jim Engel, Chuch Fiala, Ron Massengill, Jerry Sinkovec, Mike Tiefenbacher, Murray Ward, Mark Worden, Cat Yronwode...not to mention all the other new and old friends I encountered.

I'm not the sorta guy who goes to cons to meet the "pro" guests since I've always found the "fans" to be a less bubble-headed group, but I also wish to mention how much I enjoy seeing Roger Stern in Chicago each year. I've known Roger for about ten years now... he used to drive down here to visit from Indianapolis back in the mid-'70s and sleep on my couch...and I'm most pleased to say he's at least ONE fella whose personality or charm or wit hasn't changed an iota since he became a comic-book super-star; still a sweetheartuvaguy!

And a special thanx to Mike Flynn and Peter David for some much appreciated favors!

I only hope that next year, the DOCTOR WHO fans are given their OWN convention instead of combining it with the Comicon. With their overwhelming throngs combined with their bizarre costumes...well, the heat wasn't as bad as the smell that reminded me of a gerbil cage I once had.

I will now gradually slide into I.C. matters by saying that I finally met Dr. Jerry Bails in Chicago! I inquired about the availability of his WHO'S WHO OF AMERICAN COMIC BOOKS, which, as I've said in the past, is my main source of information on questions concerning the careers of comic-book pros. As such, for those readers who desire such data, these reference volumes are HIGHLY recommended! Volume 1 covers A-F, Volume 2 = G-M, Volume 3 = N-S, and Volume 4 = T-Z plus Addenda. Each volume is $5 postpaid, though #2 is not currently available. Send those well-spent dol-

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On to past questions: I'd been asked about the "lifespan" of objects created by Green Lantern's power ring. The current writer of the comic, Mike Barr, sent the following explanation, so you may regard it as gospel (for at least the "lifespan" of Mike's tenure on the book):

If G.L. were to create, let's say, a BRIDGE with his power ring, said bridge would last indefinitely, unless:

1) Something YELLOW came into contact with the bridge, at which point the portion of the bridge that came into contact with the yellow object would vanish.

2) G.L.'s ring runs out of power, at which point the bridge would disappear.

3) G.L. is forced to divert all his will power to make the ring perform a monumental task, like, say, push the Earth out of orbit, at which point the bridge would also disappear. After years of training, G.L. is good enough that a portion of his "subconscious" will-power will maintain an object created by the ring, even if it's not uppermost in his mind. But if he's forced to concentrate entirely on another big task, the object will go away.

Mike Barr also sent in some additions/corrections to our li'l Frank Miller index, as did David Decker. In the index I had FIVE-STAR SPECTACULAR #1 listed instead of DC SPECIAL SERIES #21, and I had Miller being in MARVEL TWO-IN-ONE #50 rather than #51. For additional Miller work, we have MARVEL SPOTLIGHT #8 and POWER MAN AND IRON FIST #76.

'Way back in TCR #199, I ran a list of DC "Imaginary" stories and I'm still receiving additions, this time from the original questioner, Mark Worden. WORLD'S FINEST #154 ("Sons of Superman and Batman), #172 (Superman and Batman, Brothers), #184 (Death of Batman). The ACTION story I listed in #332 continues to #333, as does the story in SUPERMAN #192 to #193. Imaginary tales also appeared in ADVENTURE #299, DETECTIVE #347, BATMAN #163 and a reprint from ? in #254. [MT: The reprint appeared originally as one of the series of Alfred's "future" Batman stories, which appeared in BATMAN #131,135,145,154 and 163. They were imaginary stories.]

Mark's letter goes on concerning more old I.C. questions: There IS a MELVIN MONSTER #1. My Barry Smith index omitted SAVAGE TALES #1-3,4(reprint) and ANNUAL #1; STAR*REACH #7 (cover), and a Conan parody in NATIONAL LAMPOON for May '72. On my list of super-powered funny animals, there WAS need to fear because Underdog WASN'T there. And Mark sez that in answer to my wondering if that old SUPERBOY TV pilot was ever shown at a convention, it WAS, at the Boston Newcon in '76. For all this help, all Mark wants in return is an index to all the Red Kryptonite stories that have ever appeared, and before I'd be silly enough to try to research that booger, I'd hafta be exposed to the stuff MYSELF. Anyone?

I attempted a list of the appearances of Doc Savage in the funny books. Fred Hinnegan tells us I missed SHADOW Vol. 1 #3, and the more recent MARVEL TWO-IN-ONE #21 and GIANT-SIZE SPIDER-MAN #3. Also, Bantam published something called a "Skylark Illustrated Story" in March '79 which adapted the "The Man of Bronze" story into a black-and-white comic story illustrated by Maurice Whitman.

And last, but not least by a parsec, R.C. Harvey helps identify some of the newspaper comic strips from which those mystery "Pep" pins were derived: Abreatha Breeze-BRENDA STARR, Auntie Blossom-GASOLINE ALLEY (?), Mama de Stross and Tilda -THE GUMPS. And all by my lonesome, I remembered that Goofy was in HAROLD TEEN and Little Moose was in SMITTY.

And finally...NEW QUESTIONS!!

CHARLIE KNOEDLER--Marysville, WA. I'D LIKE TO KNOW WHAT DATE IS CONSIDERED TO BE THE DIVIDING LINE BETWEEN "GOLDEN AGE" AND SILVER AGE." FOR INSTANCE, WHAT ISSUE OF BATMAN, SUPERMAN, DETECTIVE, ETC. IS THE FIRST ISSUE OF THE SILVER AGE??? ALSO, THE WAR, WESTERN, OR MYSTERY TITLES THAT MAY HAVE THE CROSSOVER.

I could probably come up with a decent answer for that, but I WON'T try. I wish to say that I, personally, think this "Golden Age"-"Silver Age" business is a bunch a' hooey! Some say the "Golden Age" lasted until the super-heroes of the '40s died out... but many of them (such as Quality's or Lev Gleason's, etc.) didn't disappear until 1956, and many NEVER ceased publication. Other people say the Silver Age began with FANTASTIC FOUR #1, or SHOWCASE #4 (Flash), or ACTION #252 (first Supergirl) or DETECTIVE #225 (first J'onn J'onzz). And this all disregards the fact that all through the interim there were NUMEROUS costumed heroes popping up such as THE AVENGER from ME, HERCULES, THE FLAME, WONDER BOY from Farrell; ZIP-JET from St. John; Blue Beetle from Charlton; the Marvel/Timely heroes in YOUNG MEN and elsewhere; CAPTAIN FLASH from Sterling; the list goes on! I just don't see any REASON for this mellowdramatic "Golden-Silver Age" nonesense! One comic is older, one is newer, simple as that. Part two of this tirade might take the form of my lack of respect for comics of the late '30s to mid-'40s. I mean, the term "Golden Age," if we're to use it at all, is supposed to indicate a time of unequaled greatness. I'm sure people like Jerry Bails and other greater-men-than-I will disagree, but I think many of those things looked and read like they were done in the back of a high school study hall. If we MUST use those "Age" terms, we should at least REVERSE them.

A COMPLETE MIKE GRELL INDEX WOULD BE WELCOME!

While we wait for some kind reader to send in a precise index, I'll at least tell you what you probably already know: Mike Grell has done illustrations for the World Book and Britannica Encyclopediae, commercial/advertising pamphlets (involving super-heroes) for Inland Steel, assisted Dale Messick on BRENDA STARR (1972-73) and at DC has worked on AQUAMAN, LEGION OF SUPER-HEROES, THE PHANTOM STRANGER, BLACK ORCHID, GREEN ARROW, stories in various anthology titles, and, of course, WARLORD. He's currently doing STARSLAYER for Pacific and will do JON SABLE for First Comics.

JIM BAHLER--Janesville, WI. A SECOND HOBBY OF MINE IS STEAM TRAIN MEMORABILIA. I'D LIKE TO SEE A LIST OF COMICS WITH STEAM TRAINS ON THE COVERS (LIKE 'DYNAMO' #4, THE 'CASEY JONES' FOUR COLOR, ETC.).

Well, nobody ever helped us out on that question concerning comics with stories about cheerleaders, but maybe we'll have better luck with this one. And this will be answered in my new THIRD TCR column, "WHAT'S YOUR FETISH?" (Only kidding, fellas...don't hit a guy with glasses.)

JOHN A. WILCOX--Westport, CT. DO YOU HAVE ANY SORT OF LIST OF LEONARD STARR'S COMIC BOOK WORK???

Just my usual generalized run-down in lieu of a specific index which, again, a reader may generously supply. Len Starr worked on these features for these companies: Marvel ('43) HUMAN TORCH, ('75) MORBIUS (inks); Rural Home ('45); Consolidated ('44); McCombs ('45-'47); Hillman ('47-'49) THE HEAP; Pines ('48) REAL LIFE; EC ('48) crime; Lev Gleason ('48) crime; Fiction House ('49) STAR PIRATES; Prize ('49) love; Avon ('50) THE SAINT; ACG ('50-'51) OPERATION PERIL, HOODED HORSEMAN, western; Orbit ('51); Ziff-Davis ('51); RED FEATHER; DC ('50-'56) GHOST BREAKER, POW WOW SMITH, MYSTO, MAGICIAN

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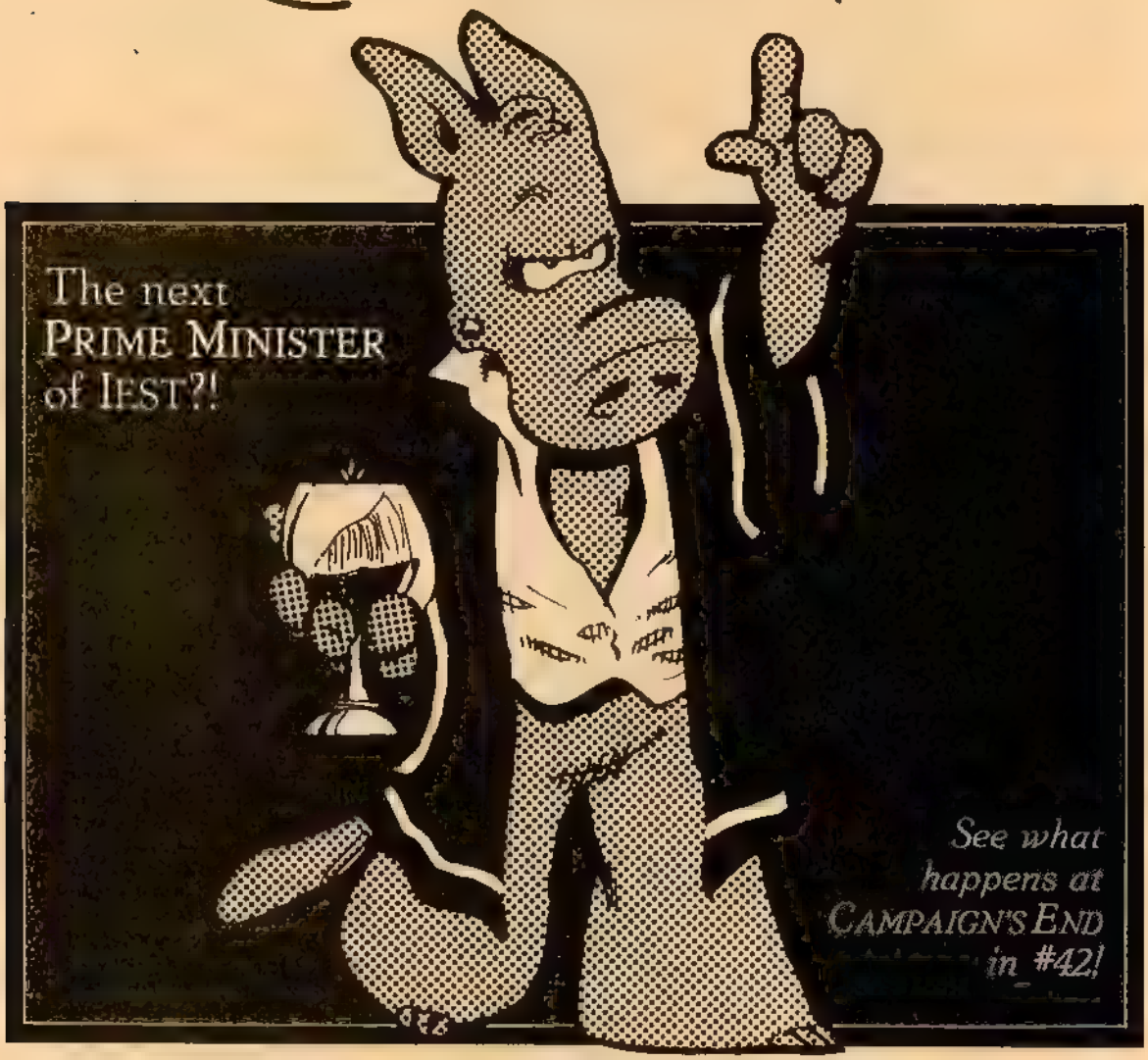

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DETECTIVE, NIGHTHAWK, DAVY CROCKETT, OVERLAND COACH, MANHUNTERS AROUND THE WORLD. From there he, of course, went on to greater fame in 1956 with the syndicated ON STAGE, which he dropped in 1979 to take on the ANNIE strip which he draws to this day. He also wrote the KELLY GREEN series for the French publisher Dargaud which Stan Drake illustrated and which has just had its American release.

TO DATE, WHAT WAS ALEX TOTH'S LAST NEW WORK FOR COLOR COMICS (MEANING NO WARREN OR UNDERGROUND STUFF)???

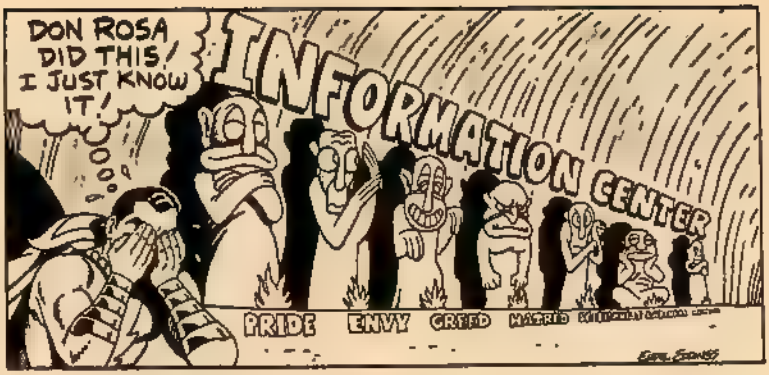
It was a pretty rushed-lookin' li'l job of some filler and "How-Cartoons-Are-Made" type stuff, but the last new color Toth work I see is in LIMITED COLLECTORS' EDITION (SUPER FRIENDS) #C-41 (December '75-January '76). I would go on and, at this point, describe Toth's comic career as I just did for Starr, but the man has just worked on TOO MUCH STUFF...mostly western or anthology titles for DC in the '50s, and TV/movie adaptations for Dell in the '60s. Here's a list of stuff the man's done just OTHER THAN comics: TV/movie storyboards, costumes, set-decoration, cartoon storyboards, sales presentations, Hanna-Barbera series development (for all their best work: SPACE GHOST, JONNY QUEST, etc.), newspaper strips (CASEY RUGGLES, JON FURY, ROY ROGERS), children's story books, coloring books, magazine covers (movie, hot rod, etc.), advertising booklets, paintings, black and white comics (Warren, etc.). I mean, the guy probably lives in a NICE apartment!

HOW MANY "KID SIDEKICKS" HAVE GRADUATED TO THEIR OWN TITLES???

To their own comic books? Jeepers, I can't think of ANY. The Teen Titans were all "sidekicks" who got their own title as a group. Um...Captain Marvel Jr. had his own comic, but he was never a sidekick. At Marvel, Rick Jones was originally a sidekick but later got his own title as Captain Marvel (but then, he wasn't actually Captain Marvel, was he?). Iron Fist HAD his own comic and NOW he's a sidekick, but he's no kid. At Dell, Red Ryder's Little Beaver had his own series, Donald's nephews have their own comic, Tarzan's "sidekick" Korak had his own comic, Lulu's sidekick Tubby had his own title...any of these qualify?

BRIAN DOHERTY--Jacksonville, FL. WHO WERE THE CREATORS OF ADAM STRANGE???

The original artists were Mike Sekowsky and Frank Giacoia, writer was Gardner Fox, and the editor was Julius Schwartz. Adam appeared in SHOWCASE #17-19,100-103, MYSTERY IN SPACE #53-100,102, STRANGE ADVENTURES #217-244, JUSTICE LEAGUE OF AMERICA #17,121 and 200, HAWKMAN #18-19, THE BRAVE AND THE BOLD #90,161,190, SECRET ORIGINS ANNUAL #1, DC SPECIAL #1, DC SUPER-STARS #4,6,8, GREEN LANTERN #132-147--and probably elsewhere!



COULD YOU DO AN INDEX ON MIKE VOSBURG, MY CANDIDATE FOR MOST UNDERRATED ARTIST???

Michael Louis John Vosburg worked at Gold Key ('73-'74) mystery; Charlton ('74-'76), DC ('76-'78) NEW GODS, STARMAN, STARFIRE; Marvel ('74+) BLOODSTONE, ARRGH, MORBIUS, MASTER OF KUNG FU, SHE-HULK, TEAM AMERICA; Atlas/Seaboard ('75) MAN-MONSTER, and stuff for STAR* REACH in '76. Anyone have a precise list for us?

HOW MANY COMIC BOOKS DO YOU OWN, ANYWAY???

Oh, golly, just...just gobs and GOBS! Actually, I've always declined answering that in print since it has so little to do with the basic purposes behind the hobby. I mean, you should collect what you WISH to collect, then, WHATEVER number of comics you have, as long as they're all the comics YOU personally value, you'll have the world's best comic collection, right?

But I guess I should say something, if just for the benefit of potential questioners. My interests fall almost entirely in comics from around 1948 to the present, so other than a few areas (Superman, Disney, FOUR COLOR, etc.) almost ALL my comics are of the past 35 years. I do NOT collect love or teen-humor comics; the only westerns I buy are DC, Marvel, some Dell and ME; the only war comics I buy are DC or EC; the only funny animals I have are Disney; the only crime comics are DC. I collect ALL super-hero, mystery, horror, s.f., or adventure comics. So, within these parameters, if someone asks me a question concerning virtually any individual comic of the last 30-35 years, I can probably give them a first-hand account.

ANDREW JOHNSTON--Charlottesville, VA. I WOULD LIKE AN INDEX TO STORIES IN WHICH SUPERMAN CAST MEMBERS VISITED KRYPTON.

This is interesting since it was the subject of the ONLY letter-of-comment I ever wrote to a comic. It was printed in JIMMY OLSEN #105, and I reprint it here in its original version (before they edited it slightly) along with DC's reply:

Dear Editor,

Great Krypton! There certainly must have been a large crowd around the City of Kandor when Brainiac stole it. First, in SUPERMAN #141, it was revealed that Superman and Jor-El were flying overhead in an air-car. Next, in issue #170, we learn that Lex Luthor witnessed Kandor's theft from a nearby hill. Then you tell us Lois Lane and Jor-El (how many Jor-Els ARE there?) along with a large crowd also saw the space-villain shrink the city (as revealed in LOIS LANE #59). Now in JIMMY OLSEN #101 you say Jimmy was also at the "scene of the crime." Maybe it would be easier for you to tell us who WASN'T there!

(Huntley and Brinkley, Johnny Carson, Senator Dirksen, the Smothers Brothers and Alfred E. Neuman all failed to make the scene--Ed.)

LOU MOUGIN--Graham, TX. PLEASE EXCUSE ME FOR ASKING--BUT WHATEVER HAPPENED TO LANCE PERTWILLABY AND COMPANY AFTER RB*CC #151??? THEY HOOK UP WITH RIP HUNTER OR SOMETHIN'???

Well, I don't know if this has been mentioned by anyone yet, but I recently stopped doing CAPTAIN KENTUCKY for the Louisville TIMES due to the almost total lack of response from readers. CAPTAIN KENTUCKY had more potential readers than SUPERMAN or SPIDER-MAN (the TIMES has a circulation of about a

half-million in a metropolitan area of one million) but it just wasn't the sort of audience that gives that much of a damn for comic strips outside of the mindless pap in things like GARFIELD or such. CK will still appear for some time in TCR until they reach the final 150th episode with its "dramatic conclusion" which reportedly brought some readers to tears. And if TCR decides to jump back to the as-yet-unreprinted #51-92, there'll be YEARS of C.K. left for TCR readers.

But as to your question: I now plan on returning THE PERTWILLABY PAPERS to this explosively expanding world of the alternate-comic-press. Plans are underway for a new magazine of Lance's adventures from a MAJOR publisher... but I'd better wait and let THEM make the first public announcement.

BRETT BYDAIRK--Columbia, SC: WHO WROTE AND DREW THE INCREDIBLY JINGOISTIC 'JOHN FORCE, MAGIC AGENT' (ACG) AND DITTO FOR THE UNREMARKABLE (IF COMPETENT) BRAIN BOY (DELL), OTHER THAN THAT FIRST ISSUE BY GIL KANE???

The three issues of MAGIC AGENT's own title were drawn by one of my least favorites, Paul Reinman, as were these except as noted: ADVENTURES INTO THE UNKNOWN #153, FORBIDDEN WORLDS #124 (Chic Stone), 145, and UNKNOWN WORLDS #35 (Stone), 36, 48 (Stone), 50, 52, 54, and 56 (Ed Moritz). They were all written by ACG writer-editor Richard E. Hughes. And BRAIN BOY #2-6 were drawn by Frank Springer and possibly written by Don Segall/Siegel (who did the dialogue for the first issue of BEWARE THE CREEPER in SHOWCASE).

By the by, Brett points out to me that Barry Smith did not change his name to Windsor-Smith due to marriage (as I suggested); that was his name all along, but he may have been reluctant to use it until he became a respectable "illustrator" rather than a funny-book drawer.

GENE PHILLIPS--Houston, TX. IN WHAT ISSUE AND UNDER WHAT CIRCUMSTANCE WAS SUPERMAN FIRST SHOWN TO BE VULNERABLE TO MAGIC? WHAT WAS THE EDITORIAL RATIONALE FOR THIS UNUSUAL WEAKNESS???

I don't recall any specific sudden issue which decided on this. But what strikes you as being so illogical about it? The writers want to use some magic-powered villains (Mr. Mxyztplk/Mxyzptlk, for example) to give the ominipotent hero at least a TINY challenge, so what sort of logic would make Superman resistant to MAGIC power? I can't see how strength or invulnerability could protect him. Seems natural enough to me.

MT: For the record, Michael Fleisher's GREAT SUPERMAN BOOK cites SUPERMAN #14's third story featuring Akthar, who places a spell on Superman. That was in 1942, so it's original baggage.

BILL HENLEY, JR.--Greenwich, OH. DO YOU KNOW WHERE THE CONTENTS OF THE IW/SUPER REPRINT 'DARING ADVENTURES' #18 (ORIGIN STORY OF A SUPER-HERO ATLAS CALLED "ATLAS," PLUS "GENTLEMAN JACK," "RUSH RIPLEY," AND A BIOGRAPHY OF BABE RUTH) ORIGINALLY APPEARED??? THE BLURB AT THE END OF EACH STORY SAYS "WATCH FOR THE NEXT ISSUE OF ATLAS COMICS," BUT NO SUCH TITLE IS LISTED IN THE 'GUIDE.'

There was a hero named Atlas in the first issue of CHOICE COMICS in December, 1941...but this isn't the same guy. Super printed material from the remnants of an eastern printer, so this was apparently a comic that was made up by a publisher but for some reason never printed. The only alternate explantion might be that it's a Canadian comic--but then why would the comic have American hero Babe Ruth in it?

JOHN THOMPSON--Winnipeg, Manitoba, Canada. I'M A FAN OF PAUL MURRY (MICKEY MOUSE, PHANTOM BLOT, SUPER GOOF) AND I'VE FOUND ABSOLUTELY NO INFORMATION ON THIS OVERLOOKED ARTIST. HOW LONG HAS HE BEEN DRAWING, IS HE A FREELANCER OR ON THE STAFF AT WHITMAN, DOES HE WRITE HIS OWN STORIES, ETC. ??? I'D ALSO LIKE TO KNOW WHERE HIS FIRST COMIC-BOOK WORK APPEARED AND WHERE HE FIRST STARTED DOING MICKEY MOUSE ('WALT DISNEY'S COMICS AND STORIES' #152?). DO YOU KNOW IF HIS ORIGINAL ARTWORK IS FOR SALE ANYWHERE???

Paul Murry is to MICKEY MOUSE what Carl Barks is to DONALD DUCK... the definitive artist on the feature. But my data on his career is sketchy. The very first Murry work I can find is in BRER RABBIT FOUR COLOR #129 (December, 1946) and from that point Murry worked on many Disney features such as CHIP 'N' DALE, GOOFY, PLUTO, DONALD DUCK, THREE LITTLE PIGS, and even some stuff in the Warner Bros. comics. For newspapers, he did Disney's UNCLE REMUS and something called BUCK O'RUE ('51-'53). His regular stint on MICKEY did begin in WDC&S #152 (May '53), but on checking, I've found he had already done MICKEY MOUSE FOUR COLOR #313 (the one designated M.M. #1) in February 1951...as well as INKING M.M. FOUR COLOR #343 ('51) and perhaps pencilling M.M. #29 (February '53).

MT: Odds are he's a freelancer, as the majority of comic-book artists are. No one's really sure if he ever wrote anything, but he usually isn't the writer of his work, though he is the letterer of most of it. Disney keeps a pretty tight rein on the original art, though some may have leaked out over the years.

BOB GOODWIN--Long Beach, CA. WHEN I WAS LITTLE, I RECALL A TV CARTOON ABOUT A SECRET AGENT WHO FOUGHT A BUNCH OF SUPER-POWERED BAD GUYS, ONE NAMED "HURRICANE HARRY" BECAUSE HE HAD SUPER-BREATH. THE AGENT WOULD ALWAYS SAY 'DANGER IS MY BUSINESS." CAN YOU, DON ROSA, NAME THAT CARTOON???

I can name that cartoon in two notes... er...I mean, words. Namely, COOL McCOOL, 1966, NBC, 20 thirty-minute shows by King Features Syndicate. And the only reason a TV cartoon question made it into this comic-book column is that COOL McCOOL was created by Al Brodax and Batman-creator Bob Kane. But we'll let this other TV cartoon question slip in also...

ON ONE OF MY FAVORITE CARTOON SHOWS, 'FELIX THE CAT,' THERE WAS A VILLAIN NAMED "MASTER CYLINDER" WHO HAD A LACKEY WHO ALWAYS HUNG AROUND AND WAS A SQUID OR AN OCTOPUS OR SOMETHING. WHAT WAS HIS NAME???

MT: Don handed this one to me. Unfortunately, I never watched FELIX. I HAVE heard Jim Engel inimitable (well, I suppose I can imitate him too) impression of Felix in which he does dialogue from the episodes, and I recall him mentioning another villain called Rock Bottom. Could that be him? Jim would know. Jim?

Well, that's all we have room for in this issue, so until next month (yes, two issues in a row for I.C.) send all your questions on the wunnerful world of comic books to me:

KENO DON ROSA
1603 WOODLUCK AVENUE
LOUISVILLE, KY 40205

...And don't forget your nominations for inclusion in my other fledgling column, "The Comic Book Hall of Fame."

Be seeing you...

EPISODE 132
ROGER DAVIS & C.K. ENTERED THE ROOM WHICH IS THE POINT-OF-ORIGIN OF ALL THE APPARITIONS HAUNTING THE SEELBACH HOTEL
THESE SPIRITS ARE MUCH BETTER TURNED OUT THAN THOSE OTHERS, MR DAVIS. CAREFUL WHAT YOU SAY - THEY MIGHT BE WITH A UNION.
SAY- I RECOGNIZE YOU TWO FROM OLD PORTRAITS! YOU'RE LOUIE & OTTO SEELBACH WHO BUILT THIS HOTEL IN 1905! WHAT'S GOING ON?
AH MR. DAVIS! OTTO AND I WERE SO PLEASED WITH YOUR APPRECIATION AND RESTORATION OF OUR FAMED HOTEL THAT WE'VE BEEN CALLING BACK ALL THE GUESTS WE HAD AT OUR ORIGINAL GRAND OPENING!
YOU MEAN YOU'RE CALLING THOSE THINGS ON A PHONE
YES, YOU SEE THE LINE WENT DEAD! OH NO! THAT'S A GOOD ONE, EH, OTTO?
I'M PROUD TO SAY OUR GUESTS ARE TOTALLY DELIGHTED, EVEN WITH THE DARING INNOVATIONS LIKE A PRIVATE BATHROOM IN EVERY ROOM! INGENIOUS!
THEY LIKE IT HERE? HOW WILL I EVER GET RID OF THOSE GHOSTS, MUCH LESS BY MORNING?
HOLD IT. THESE GUYS HAVE GIVEN ME AN IDEA. GIVE ME A BROCHURE
LOOK AT THESE OTHER MODERN CHANGES, MR. SEELBACH. DAVIS HAS ALSO ELIMINATED THE PRIVATE MEN'S BAR, THE EXCLUSIVE MEN'S DINING AREAS AND THE PRIVATE MEN'S LOUNGE AND CAFE
WHAT? LET ME SEE THAT!
C.K.'S POP-DECODED SECRET MESSAGE: TO CLEAR UP A RATHER DRAWN-OUT MISCONCEPTION I OFTEN COME UPON - I DO NOT HAVE A PRIVATE OFFICE AT THE C.K.T. BLDG WHERE I EARN A LIVING DOING NOTHING BUT THIS STRIP. THIS IS A HOBBY!
AS MUCH AS I ADMIRE THE ELEGANCE OF YOUR OLD SEELBACH, I'M MAKING THE NEW SEELBACH A HOTEL OF THE FUTURE, NOT THE PAST!
AND LOOK HERE! NOT ONLY WILL MEN & WOMEN HAVE TO DRINK AND EAT TOGETHER, BUT THERE'S NO LONGER SEPARATE "MENS" & "LADIES" ENTRANCES INTO THE HOTEL AS IN 1905!
WHAT?!?! WHAT SORT OF DAMN RADICAL PLACE ARE YOU RUNNING HERE, DAVIS? AND OUR CLIENTELE WILL NEVER TOLERATE THIS!
WE'RE CALLING THEM ALL BACK!!!
GOOD BYE!
THAT DID IT, MR. DAVIS! LETS GET THROUGH THE DOOR BEFORE IT'S TOO LATE!
SLAM!
WELL, YOU'VE GOT YOUR HOTEL FREE OF GHOSTS, MR. DAVIS. AND IN PLENTY OF TIME FOR TOMORROW'S GRAND OPENING
YES, I— OH NO! THAT DOOR'S OPENING AGAIN! WHAT...?
DEAR HOUSEKEEPER: PLEASE DO NOT DISTURB
HOW ABOUT THIS ARAB WITH BUREAU CHURCHILL BOOTS!

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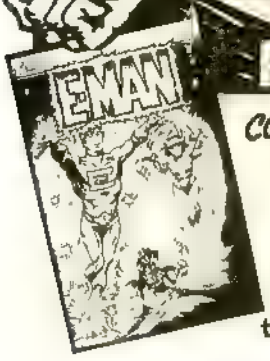

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WE'RE LOOKING IN ON THE WORLD OF ONE WEEK IN THE FUTURE TO PROVE THAT THE IMMINENT THREAT OF WORLD WIDE NUCLEAR DEVASTATION, AT LEAST BEFORE NEXT SATURDAY, IS PLAIN OL' SILLY... AND ALSO TO LOOK IN ON THE ADVENTURES OF...
EPISODE 134 by Don Rosa
CAPTAIN KENTUCKY
YOU CAN'T MAKE ME MOVE CHURCHILL DOWNS ON DERBY DAY! YOU HAVEN'T NOTIFIED PRES. STONE OR THE DERBY GUESTS OR ANYONE!
AS NEW OWNER OF THE DOWNS, I, ABDUL NEFERNAZ DEN-BROAK, NEED NOT NOTIFY ANYONE OTHER THAN THE AIR TRAFFIC CONTROL CENTER THAT APPROXIMATELY 170 ACRES OF LAND WILL BE LEAVING FOR SAUDI-ARABIA AROUND 5:30.
CASH ADMISSION
EITHER MOVE MY PROPERTY OR I STOP PAYMENT ON THE CHECK WHICH SAVED YOUR CITY FROM BANKRUPTCY! DRINK YOUR "OCTA-BAKLAVA" OR WHATEVER, AND GET ON WITH IT!
AWRIGHT, AWRIGHT! KEEP YOUR BURNOOSE ON!
I BROUGHT A WHOLE QUART OF THE NASTY STUFF. I'LL NEED MORE THAN A VIAL-FULL FOR THIS JOB!
SNAP CRACKLE POP
TOOT
THIS ARAB HAS ME BY THE SHORT AND CURLIES! I'VE GOT TO STALL FOR TIME WHILE I FIGURE A WAY OUT OF THIS!
SLICE!
NOTE: A GREAT, BIG FIE ON ANY ONE WHO POINTS OUT THE ABSURDITY OF MOVING SUCH A LAND MASS WITHOUT IT CRUMBLING TO BITS! SUPERMAN'S DONE IT FOR YEARS!
AS OF THIS EPISODE, THE "TIMES" MANAGING EDITOR DECIDED MY "SECRET MESSAGES" DISPLEASED HIM... AND THEY WERE DELETED.
MEANWHILE... UP IN THE PRESS BOX:
WELL, HOWARD, THE 108th RUN FOR THE ROSES IS ABOUT TO BEGIN! BUT DO YOU THINK IT WILL ACTUALLY COME OFF THIS YEAR? THE LAST SUCCESSFUL RUNNING WAS BACK IN 1979!
YES, JIM, FOR TWO YEARS THE DERBY HAS BEEN DISRUPTED BY THAT OMNI-POWERED NEMESIS OF EVIL, CAPTAIN KENTUCKY! BUT THEY SAY THREE'S THE CHARM!
abc
HOWEVER, EVEN AS I VERBALIZE, A VAGUE HINT OF IMPENDING DOOM IS TOUCHING THE FIBER OF MY HIGHLY PAID BEING.
abc
RMMPPPPP
CHURCHILL DOWNS
IN THE GRANDSTANDS
ETHEL, I TOLD YOU WE SHUNT' A' TRIED THESE MINT JULIPS!
WE GOT NUTHIN' LIKE THIS IN MUNCIE!
IN THE INFIELD
GOOD LORD! IT'S AN EARTHQUAKE! ALL THE HUMANITY PACKED IN THIS PLACE -- THOUSANDS OF PEOPLE WILL PERISH!
IT'LL BE WORTH IT IF IT DISRUPTS THIS LINE LONG ENUFF FOR ME TO REACH THE JOHN!
MEN
AND THEY'RE OFF!!?
RINNG!
NEXT WEEK: THAT'S RIGHT! MY ANNUAL, DERBY DAY FULL-PAGE SPECTACULAR!

A Comic Reader

By Sam Kujava

As Jerry and Mike push the deadline ahead in an effort to make the NEWS in this newszine more timely, I am using this opportunity to play catch-up with my own thoughts. There are more interesting comics published these days than I can remember. Or keep up with. Each month I attempt to give you a look at a variety of books from different companies. There is always a healthy stack of funnybooks next to my typewriter, ready to challenge my wits and my vocabulary! How many ways can a writer say something is great...and how many ways can I say that something stinks, but nicely?

To those of you that think I am forgetting my "positive" outlook and sounding more and more down in the dumps, I intentionally review "bad" titles as a necessary contrast to the well-done material. At the very least, this mix gives you, the discerning reader, a measuring stick by which you can better judge just how nervy yours truly can be!

To MARK PANICCIA, of South Bend, IN...Glad to hear from you, I think. You're certainly entitled to your opinion, even as I am. If you enjoy and support the three comics I panned, that's great! I don't think any less of you for buying these books, so why do you think less of me for not raving over them? Your jibes at me stood out, only because as a columnist I strive to dissect the comics...but not the fans. And what about the many titles and creative people I've praised? You conveniently forget that, because it shoots down your "Sam is always negative" thesis. Mark, your loyalty to these books and their creators is admirable. You sound as if you're a young reader, not a 15+ year old vet like ol' ACR. The industry NEEDS consumers like you, that get a real emotional KICK out of comics and care enough about them to express your heartfelt opinions...even in a public forum! Believe it or not, I love comics just as much as you, and a score of lazy summertimes and thousands of comics have not appreciably soured that affection. Editor Mike has given my credentials in the intro to my first column, back in TCR #193. Where I've been and who I know may sound good in print, but I think the only important fact for you to know is... we're on the same side!

CAPTAIN VICTORY (A Pacific Comic by Jack Kirby)--Many months back, I withheld comment on this new series because I wanted to see how it would develop. Not very objectively, I EXCLAIM that all is fine in KIRBY-

WORLD! Some will argue that Jack "peaked" with the Fourth World Trilogy at DC. Or that his prime period was with Stan Lee at Marvel Comics. WHO CARES? King Kirby is a giant monster talent. His style of work is synonymous with comic-book art... bombastic, explosive, colorful. To see him productive and prolific in the medium he helped shape is gratifying. To see the creative output of an ORIGINAL, and compare that to the weak copycat work done at a company where he is no longer welcome, is satisfying. To him as well as me, I'm sure. CAPTAIN VICTORY may not be your FAVORITE Kirby creation out of a line-up of scores of titles and hundreds of characters, but anything Kirby does is worthy of your attention, and more vital and entertaining than sad imitations and bad spin-offs. Bravo to Jack, and to Pacific Comics for giving him, and now Steve Ditko, free rein.

ABRAXAS AND THE EARTHMAN, by Rick Veitch--This strip has appeared in Marvel's EPIC ILLUSTRATED for some time now. You'll have to judge whether one feature is worth an expenditure of $2.50 every issue. Where most of EPIC's contents are superficial and pretentious, Veitch's ABRAXAS is singularly enthralling, entertaining and novel-length in scope and ambition. Indeed, his is the first work in this magazine that fits the title "EPIC"! Where some creators use this "adult" format to flaunt their cheap violence-and-sex gimmicks, Rick is straightforward with his admittedly grisly subject matter. It is not exploitive, or pandering in nature, as is the majority of HEAVY METAL/EPIC fare. Rick is telling his story of alien vistas and living horrors without the haziness of a cheap fantasy "hook." For me, it has all the razor-sharp reality and high/weird adventure level of a Philip Jose Farmer science-fiction novel. And Veitch's art, especially the coloring, is, bar none, the finest color work now being done in comics, with the exception of, say, Richard Corben. I hope that Marvel has the good sense to release the complete story as a GRAPHIC NOVEL. For a decent price, you can sit down with the entire tale, well worth five or six bucks and very worthy of Marvel's SPECIAL format.

To ED ZARGER of Corry, PA... TEAM AMERICA would be more entertaining if it had an artist who had a better feel for the subject matter at hand, that being motorcycles. The mag is chockfull of these machines in every other panel, and they're all poorly drawn, lacking detail. Assuming that chopper fans (and all kids that love things mechanical) are the desired audience for such a title, why cheat them with lacklustre graphics?

I was enjoying the Marvel directs a bit more since I first lashed out at them. KA-ZAR was interesting, but it took a nosedive in the art department when Brent Anderson gave up the strip. (As you may have guessed, I am very art-oriented.) I'm beginning to like Bill Sienkiewicz's work on MOON KNIGHT these part couple of months. Steve Mitchell was entirely inappropriate as an inker on Bill's pencils; the styles clashed. Once Bill got back to inking his own work, we were treated to some stunning graphic images. Unfortunately, these fluctuated with the requisite annoying Neal Adams swipes, and the embarrassing "I can't draw this" cover-up silhouettes. But in his favor, Sienkiewicz is growing away from swipes and growing as an expressive artist. Hopefully, he won't rush things. Witness how nice MOON KNIGHT has looked and how awful his X-MEN ANNUAL was. But then, that's part of Marvel's problem. So much talent has moved to DC that Shooter and Co. is forced to put the squeeze on every new kid that walks in the office. MICRONAUTS is too darn hard for me to follow...too many characters, subplots and artistic musical chairs. This is Bill Mantlo's one-too-many title. He's doing far better work on SPECTACULAR SPIDER-MAN and THE INCREDIBLE HULK.

NEXUS is nice, isn't it? It's been such a long wait between #2 and #3, however, that I'll have to go back and reread the series, in order to give it a fair review.

STAR RIDER AND THE PEACE MACHINE #1 is fresher in my mind, though, at this writing. The conservative/controversial political stance of this magazine is its most compelling draw. CAPTAIN CANUCK's Richard Comely, Ric Estrada, and others bring us the future-is-now comic strips loosely dealing with a world-wide capitalist-communist conspiracy, along with a text piece going into more detail about this "grave" web spun under our very noses. I don't know whether I believe

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more than a little part of all this, but it does give the comics therein a decidedly different slant than the usual hollow-headed liberalism that infects many DC and Marvel comics. At least in STAR RIDER the evil is more frightening than Hydra/AIM/Them and more real than super-villains that get parolled every six months.

It is so nice to see GREEN LANTERN bounce back from the dreary soap opera it had become. GL was meant to soar into action throughout the vast galaxy sector of different planets and peoples. The latest issue, #161, featuring an appearance by the Omega Men, continues this committment to science-fiction adventure. Yes, those same Omega Men that I detest, but wishing doesn't make it so, and besides, they kind of grow on you (like cellulite). Barr and Pollard make a nice writer/artist team on this book, but the gem of the issue, as it often is, is the back-up TALES OF THE GREEN LANTERN CORPS, this time by scripter Robin Snyder and DR. WHO-artist Dave Gibbons. Thank you, editor Ernie Colon, for letting two distinctive stylists produce such a touching, special tale, the best little story with a big heart that I've read in many a night. This is the kind of affecting piece that will remind even the hardened pessimist how GOOD comic books used to be... and still are.

Rewriting comic-book history is a prevalent story gimmick among many writers. How many times have we witnessed the destruction of the planet Krypton, each new tale revealing yet another lucky last-minute escapee? I always envisioned a two-page spread in one of DC's annuals showing the exploding home world of Superman with a comprehensive list of all the survivors. Outer space at that moment would have been dotted with escaping spaceships, entire cities, etc. And let's not forget early birds like Krypto the Superdog and the Bottle City of Kandor.

Fortunately, as readers who pay for these comics month after month, we have the option to accept or ignore such ill-thought alterations. In my mind's eye, Kal-El was the ONLY surviving Kryptonian. I had hoped that the movie people wouldn't see fit to add Supergirl to their productions. Keep it slim, keep it neat. By the same token, if these stories are well done, I can enjoy them for what they are...tall tales. I know that some fans, rehearsed in the astronomical peculiarities of the DC or Marvel Multiverse, can explain and categorize every retelling of a hero's origin. ("Oh, this happened to the left-handed Green Arrow of Earth-Prime Number 41.") Other fans feel that an entertaining story need not be explained or rationalized. Multiple universes and earths, taken as gospel by many writers, is like putting an oxen yoke around the neck of a mouse, they grumble. Yours truly, somewhere in the muddled middle, says "THE STORY'S THE THING!" If the writer entertained me, and didn't slow down the pace too much with weighty captions that look like directional maps to past issues, then the tale meets with my approval! If some young writer comes along and jettisons all that is previously known about a character in order to inject his GREAT NEW IDEA, I can only close my eyes and remember when the book was on the right track. If company heads decree that great characters have female counterparts or carbon-copy sidekicks, thus weakening the SPECIALNESS of the original, I just wince and think...I don't BELIEVE in Supergirl, Spider-Woman or She-Hulk! If you are a lover of comics and the various strange denizens therein, read as much as you like. Take to heart the things that touch you; the rest of it must be LAUGHED OFF and NOT TAKEN SERIOUSLY!

Which leads me to ALL-STAR SQUADRON ANNUAL #1 and ADVENTURE COMICS #493. In both, origins of long-running characters are re-told, with each writer adding new "facts" that alter to some degree the "accepted" versions. I liked one and disliked the other. Why, of two tales that share the same gimmick, did one succeed and the other fail?

ALL-STAR SQUADRON ANNUAL #1--Writer Roy Thomas takes three Golden Age heroes, the Atom, Wildcat, and the Guardian, and ties their heretofore separate origins together with a single person who is a dangerous common denominator. When a fan first outlined the plot to me, I felt some small doubt. Thomas is the award-winner when it comes to handling super-hero vets and their updated adventures. He's been writing stories like this for as long as I can remember and his track record is good. But the longer you climb one mountain the more embarrassing is the fall. However, they didn't call Roy RASCALLY for nothing! He doesn't actually change the moment of origin, when Al Pratt, Ted Grant and Jim Harper first donned their costumes, but instead introduces their common mentor at a point BEFORE they became "mystery men." We then see our stalwarts face this face from the past as they progress in their crime-fighting careers. They defeat him, with the help of Wonder Woman, the Flash and Green Lantern and discover what a palpable alien force of EVIL can do with a shattered, broken human named Joe Morgan. Thomas gives us a good story that ranks with the best of the '40s ALL-STAR COMICS that he dotes on, but what is nice, and relevant to my point, is that we have an origin retelling that is a smooth, well-thought-out ADDITION rather than a clumsy ALTERATION. It even fits into the miserably constraining DC Multiverse without half-trying, though I'm sure that Roy was careful not to step on any continuity toes. That's because this writer can put MORE into a story than just the GREAT NEW IDEA. And that makes for a solid, satisfying summer "read."

ADVENTURE COMICS #493--This digest's BRAND NEW SECRET ORIGIN of the Challengers of the Unknown must take place on one of those alternate Earths (take a number) in one of those convenient parallel dimensions. That is the kindest explanation for this dubious attempt at updating the Challs. Four talented men who engage in exciting professions meet as they prepare to appear together on a television show. ("INCREDIBLE PEOPLE"...get it?) Prof Haley has a voice similar to that of Rod Serling of the old TWILIGHT ZONE TV show. (TZ debuted AFTER the Chall's first SHOWCASE appearance.) Red Ryan is noted to be a skyscraper-climber a la Dan "Spider-Man" Goodwin. (Mere mountain climbing is old hat.) And that doesn't even begin to explain the changes in characterization. When did Ace Morgan get to be such a wiseacre? But all this pales beside the fact that writer Bob Rozakis wasn't satisfied with the original accident that brought about the four's decision to challenge the unknown. An act of nature, a tumultuous storm, had wrecked the plane Ace and friends flew to their TV appearance. Against all odds, they survived the flaming wreckage. Since they agreed that they were living on borrowed time, the four daredevils vowed to go on facing the unknown, no matter how hazardous or frightening. Simple and beautiful.

And then there is the Challengers according to Rozy. Instead of an unexpected storm, we are led to believe that a remote-controlled device, planted by YET ANOTHER one of those silhouetted behind-the-scenes who-can-he-be bad guys, is responsible for the plane's failure. Chapter Two next month might wrap up tawdry tale up, but besides wondering if the villain silhouette on page four is that of Dick Nixon or Rich Little, I do not hold out much hope for a satisfying climax. I'd be happy to be proven wrong!

One good note about the art... George Tuska and Andy Mushynsky seem to understand the repro capabilities of digests (lousy!) and they adjust panel sizes and inking line widths accordingly. If other artists are going to work in this small format as is the plan, my tired eyes pray that they'll take note of what George and Andy are doing.

ARION, LORD OF ATLANTIS #1--Will someone tell me what all the hoopla is about? I've been following this back-up strip in WARLORD for the past few months. Not being privy to the machinations at DC that spawn new titles, I was indeed surprised when it was announced that ARION was to be one of the new summer books. I was raised on the pseudo-science of Gardner Fox and John Broome. Twenty years later, pseudo-science has been ousted as a "realtity-hook" in comics for the more open-ended pseudo-magic schtick. Writer Paul Kupperberg isn't the only practitioner of this anything-goes gobbledygook, but all the elements are well in evidence here. I think for a strip, no matter how fantastic, to have an audience, there must be that relation to reality. It helped is to identify with the science-oriented backgrounds of the Atom and the Flash, or with the law-and-order credos of Superman and Batman. Try as I might, I can't get a handle on Arion, Lord of Atlantis. Maybe if I could read it all again from the beginning, it would make sense, but the first time was tough enough. When you have to tediously wade through leadedn captions and impossible thee-thou-thine speech patterns, ACR is frustrated in his quest for a thread of sanity, a germ of a plot direction. So why did this strip get its own title? As one fan tried to alleviate my confusion, he guessed that DC was desperate to try something, anything, that was DIFFERENT! ARION is different, yup, I'll say that for it. For all we know, it may be a BIG SUCCESS. It should appeal to the undemanding legions that play Dungeons and Dragons, and stick quarters into video games all day long.

BLACKHAWK #251 and 252--This newly-revived title didn't get nearly the hype that ARION and CAMELOT 3000 have garnered. Do all war books get such low priority from the ad boys at DC? Shouldn't happen, what with SGT. ROCK and G.I. COMBAT being two of the company's biggest and most consistent best-sellers. However, that's part of my self-appointed job, to make ACRs everywhere of the sleepers. Mark Evanier writes it, Dan Spiegle illustrates it, and Marv Wolfman just took over as editor from Len Wein. If you are acquainted with the work of any of these gentlemen, give this book a try. It's full of fun and excitement and doesn't strike any false notes because these are PROS who know they are doing. Full-blown plot, solid characterization, no needless fisticuffs to pad a weak cliff-hanger...it is so NICE to spend your hard-earned 60¢ and GET YOUR MONEY'S WORTH!

And speaking of tightfistedness, I'm the kind of penny-pincher that has always expected wallopin' good LETTERS PAGES in my comic books. Unlike the Superman titles, which seem to feature the same select group saying the same old nice things in their highly enthusiastic fashion, it has been a real pleasure to read the letters pages in books like SGT. ROCK and G.I. COMBAT, and now the latest issues of FLASH and GREEN LANTERN, #315 and 158 respectively. Check out the differences ...a VARIETY of carefully selected letters, with responses by the editor/assistant that tell you they READ their damn mail (!) and various tidbits about other books and upcoming issues. My ACR hat is off to people like Kubert and Kanigher, Boltinoff and Colon and Snyder, who care that extra little bit about their paying audience.

A COMIC READER READS: X-MEN #163--This plot seems as if it has been going on too long, or is it the hurried art that evokes weariness? Is anybody else sick of Wolverine all over the place talking like Joe Friday from DRAGNET?

G.I. COMBAT #247--The Haunted Tank seems to have gotten a shot in the arm with the introduction of Sgt. Craig, a WWI vet replacing the recently-deceased Slim Stryker. Ninja and Mercenaries are quirky, but kinda neat. All worth a look.

MARVEL TALES #145--I'm not being cute when I say that this is Marvel's BEST Spider-Man title. Too bad it isn't a dollar title, so we could see FF or THOR reprints from day one also.

JONAH HEX #66--This guy has so many plotlines involving incidents and characters from his past, that I'm surprised he doesn't have a permanent kink in his neck from looking over his shoulder all the time! The writing is on the level of a bad BONANZA episode. The "shore neff" dialog that's supposed to approximate the rough-hewn ranny talk of the old West is laughably ludicrous. Art is competent but seems a bit rough-hewn itself.

GREEN LANTERN #158--Writer Mike Barr is getting a nice feel for this outer-space lawman book. Artists Keith Pollard and Mike DeCarlo perform nicely on the lead feature, with the latter "finishing" over the former's layouts. I also like the idea of the back-up feature being a showcase for new, untried artists ...though it was nice to see Irv Novick on board this time around! This book has really soared since the hand-wringing days of Wolfman.

DENNIS THE MENACE #13--This is one of Marvel's best, I kid you not! Too bad they're giving up on it.

BATMAN #353--With the tragic verdict in the John Hinkley case, seeing the Joker pop up all over the scene recently isn't so funny anymore. The Joker is an insane killer who should be used sparingly...someone get that revolving door out of his cell at Arkham Asylum. And regarding the second story starring the retarded Robin...has he REALLY gotten that stupid? This ISN'T the Robin the Boy Wonder of STAR SPANGLED COMICS...or THE NEW TEEN TITANS, for that matter.

ARAK #15--Still as engrossing and diverting as the first issue. Gonzales and Alcala make a fine art team, though I really MISS the Ernie Colon work, both pencils and inks, on the VALDA back-up strip. The new Mohawk haircut is wild and fashionably punk...I hope that Arak shaves between each issue.

THOR #325--This title has been floundering for months now. Art and story are barely to the level of an amateur fanzine. Oh, how the Mighty have fallen!

THE DARING NEW ADVENTURES OF SUPERGIRL #1--Very nice art by Carmine Infantino and Bob Oksner highlights this latest incamation of the Girl From Krypton, who has gone through more changes (careers, friends, lovers, etc.) than you could possibly keep track of. Writer Paul Kupperberg does his best to bring us up to date while settling our hero in her new locale. It's a thankless job, but he gets an A for effort. For the sake of this book's success, I hope that WHATEVER the creators come up with this time for the hapless Linda Lee Danvers, THEY STICK WITH IT!!

ROM #36--Noteworthy is the addition of inkers Ian Akin and Brian Garvey. They give this book and Sal Buscema's pencils a fresh new look. Too bad the coloring was so atrocious. But Akin and Garvey shine through the mud, somehow.

THE FURY OF FIRESTORM #6--If you never read and enjoyed the Captain Mar-Vell of Roy Thomas and Gil Kane, you probably think that Firestorm and his dual alter egos is a great new concept. Writer/editor Gerry Conway is a notorious "creative swiper" and as I read this book I can't help but get the feeling that this is all made up of bits and pieces from old comic books. Deja vu...or demanding consumer? Artist Pat Broderick has really got to loosen up more. His faces suffer from lookalike syndrome ...almost every character seems to have the same skeletal structure and skull formation. I had to stop more than once and go back and read carefully to find out WHO was WHO!

SAGA OF THE SWAMP THING #7--Why do I get the feeling that Tom Yeates won't last any longer on the art than Bernie Wrightson did on the first ST book? Maybe because he's just too GOOD to last? Maybe because Pasko's scripting misfires are driving Yeates, and many readers, crazy with frustration?

SAVAGE SWORD OF CONAN, CONAN ANNUAL, KING CONAN, CONAN THE BARBARIAN--Since Thomas left, these books are but junk food, four-color variety.

FLASH #315--This book is so en-

tertaining now that I can forgive something as ludicrous as Captain Invincible and his three-sizes-too-big action suit. But, to writer Cary Bates...please don't let this Senator/Fiona thing go too long, a la the labyrinthian subplots that muddle the BATMAN titles.

SUPERMAN #377, including the MASTERS OF THE UNIVERSE insert--More overblown talky Kupperberg writing and badly-inked Curt Swan art than should exist in the whole furshlugginer DC Multiverse!!

WEIRD WAR TALES #119--Kanigher...Carrillo...Schwartz/Bridwell! I thought CREATURE COMMANDOS would fade fast. Creator/writer J. Marc De Matteis made them symbols of a ruthless military machine that would stop at NOTHING to achieve victory. Well, that kind of social angle is good for a few months. Luckily, the new team has kept this unlikely group going, and better than ever. A silly concept is made sweet and touching by writer Robert Kanigher, who sees the four as humans steadfastly proclaiming their humanity, despite their horror-show appearance. This comic has become like a wonderful bittersweet POEM by a master of IRONY and EMOTION. Some of Fred Carrillo's masterful art will knock you out, so charged with feeling are these stories. Don't try to fit this book in with the SGT. ROCK or G.I. COMBAT mode of storytelling. CREATURE COMMANDOS is a wistful, compelling fantasy that transcends its WWII setting.

NEW TEEN TITANS #25--This book is too crowded for its own good. Omega Men? Sheesh! Just what we didn't need is YET ANOTHER "team" made up of "now" heroes and ladies and freaky types. I knew this half-baked group was destined for its own title when I first laid weary eyes on it. If Marv was writing ARAK, they'd show up in that book too, somehow. Dialogue is maddening because it ranges from some of Marv's best writing to the sickening cutesy-poo stuff and in-jokes he falls back on far too often. Art is the usual busy-busy stuff we expect from George Perez...his thin, itty-bitty panels and stiff figures are becoming irritating. They've got the audience...why not spend the necessary time and shape the title the way they ONCE must have envisioned it. Before they stretched their time and talents to the point where NTT suffers. I don't think it's too much to expect each comic book we buy and thus support to reflect the 100% involvement of the creators. Graphic Novels and mini-series and maxi-series and Atari game books are fine, as long as the latest monthly issue of LONG UNDERWEAR MAN doesn't get short shrift. The kids with the pocket full of change deserve the best product as well as the older fan with the long green. ACR should know. He's a little bit of both!

Sam Kujava/1157 S. Fisk/Green Bay, WI 54304

Eclipse News

DESTROYER DUCK #2 will be out in November, and with Alfredo Alcala returning, the same trio will work on it that did the first issue: Steve Gerber, Jack Kirby and Alcala. Duke "Destoyer" Duck is about to go back to his own dimension when he's attacked again by the hordes of Godcorp, including the head of their assassin squad, the barbecue-fork wielding Medea.

Dan Adkins will draw the back-up series in MS. TREE'S THRILLING DETECTIVE ADVENTURES which will be written by Dean Mullaney. Entitled THE SCYTHE, the character's a costumed detective hero that battles organized crime.

That issue will be colored by former Marvel Comics colorist Petra Goldberg, who had left the field several years ago when she moved to the west coast.

The origin of the back-up series in SABRE #4-6, THE INCREDIBLE SEVEN, involves a group of normal comic-book fans who, upon leaving a San Diego Comic Con, are abducted by aliens! They don't gain powers, but they do get costumes along the way. B.C. Boyer is the writer/artist.

SCORPIO ROSE No. 1, January. "Scorpio Rose" is by Steve Englehart, Marshall Rogers and Tom Palmer. Rose defends the mystical Book of Fleshe against dead men and demons. Plus: Dr. Orient, by Frank Lauria and Steve Leialoha. Rogers did the cover. [10/12]

First Comics News

Okay, we've got some clarification and new announcements to add to last issue's rundown on WARP, E-MAN and SABLE, to wit: WARP will be scripted by Peter Gillis over Frank Brunner's adaptation of the original plays. Bob Smith will be the series' inker. Janice Cohen will color and Bruce Patterson will letter. Cohen is colorist of all of Marvel's major comics covers; Patterson is production coordinator for First Comics. Stuart Gordon and Bury St. Edmund wrote the original play. WARP will be out in November.

The back-up story in WARP #1 will feature one of the characters from the series in solo action: Sargon, Mistress of War, and it will be written by John Ostrander and pencilled by Lenin Delsol (the new artist I alluded to last issue). Ostrander is a playwright for the Organic Theater Company (originators of Warp), and Delsol is from England. Joe Staton will be the inker.

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WARP #2-4 will feature a three-part series called THE FACELESS ONES by Jack C. Harris and Steve Ditko. The ten page series is based on the magically-enpowered servants of Lugulbanda, the focal character of WARP. The characters are said to be inspired by Ditko's work of the early '60s. Harris and Ditko had recently teamed on the STAR GUIDER series for Whitman's ASTRAL FRONTIER. Ditko will do the artwork twice-up as was done prior to 1967 rather than the currently-accepted 150%. Bill Spicer will be the letterer.

Martin Pasko has been selected to script the E-MAN series, Nick Cuti having no time to do it because of his staff position at DC. Pasko and Joe Staton had teamed up previously on two similarly-treated books: METAL MEN and PLASTIC MAN.

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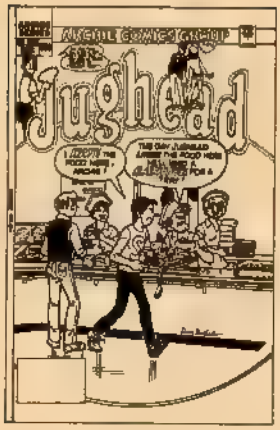

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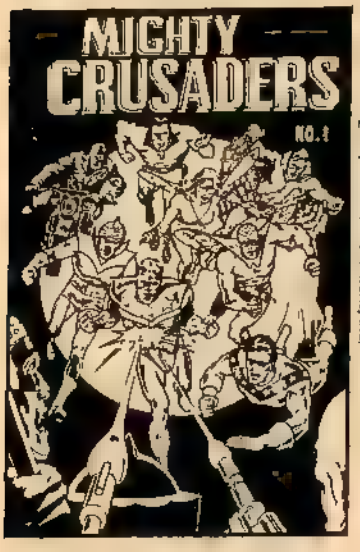
The other thing I neglected to mention last time was that the First Comics books are going to be part of a singular universe. How this will work isn't clear, but that's what they said.

Archie News

Archie Comics was recently purchased (or merged) with RKO Pictures. No details other than that are known, such as reasons or advantages gained by the move.



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The Red Circle line is definitely on for November '82 and the release of MIGHTY CRUSADERS #1, written and drawn by Rich Buckler, and printed on the Mando stock being used by Pacific and Eclipse on their color books, has been officially announced via press release. Again, there will be five bi-monthly books, including SHIELD, FLY, WEB and BLACK HOOD solo books. Other writer/artist assignments have yet to be announced.

The press release has a statement of policy from editor Rich Buckler which is probably worth repeating: "The stuff we're planning will be quite a bit different from the first time around. There's a whole legacy here to deal with, all the old MLJ heroes from the forties—and the creative freedom that's being given to John and me will allow us to pave some new ground. The new stories we've planned are geared to the comics reader of today, with particular emphasis on character development. Things probably will get off to a steamrolling head start, since the MIGHTY CRUSADERS is a team book (all the inherent problems of a group book, notwithstanding). I'm re-introducing a lot of characters that the readers may not have ever seen before, though the mainstays might seem familiar due to recent coverage in the fan press. We'll be developing subplots and building individual premises in each of the solo titles. I believe we will see Archie/Red Circle Comics become the trendsetters of the '80s."

Coming Comics

ARCHIE COMICS DIGEST MAGAZINE No. 57, December. Dan DeCarlo did the cover. [9/28]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 321, December. Dan DeCarlo did the cover. [9/28]

PEP No. 387, December. Dan DeCarlo did the cover. [9/28]

JUGHEAD JONES COMICS DIGEST MAGAZINE No. 23, December. Dan DeCarlo did the cover. [10/5]

LITTLE ARCHIE No. 179, December. Derek Taylor did the cover. [10/5]

ARCHIE AT RIVERDALE HIGH No. 89, December. Dan DeCarlo did the cover. [10/12]

ARCHIE'S GIRLS, BETTY AND VERONICA DIGEST ANNUAL No. 4, December. Dan DeCarlo did the cover. [10/12]

JUGHEAD No. 326, December. Dan DeCarlo did the cover. [10/12]

ARCHIE AND ME No. 137, December. Stan Goldberg did the cover. [10/12]

EVERYTHING'S ARCHIE No. 104, December. Stan Goldberg did the cover. [10/19]

Nobody Asked Me But...

The most important issue at hand this month deals with Cat Yronwode's recent column in THE BUYER'S GUIDE #461 (which can't be had from Alan Light, who doesn't sell back issues). Not all of TCR's readership gets TBG, and other than the information included in this month's news columns, Cat discusses what she has been told by "informed sources" about Marvel or Jim Shooter's long-range plan for the Marvel line. What this entails, basically, is the intention to simplify things for new readers by systematically eliminating nearly every long-running supporting character from every Marvel book, and includes such drastic measures as wiping out Asgard and its inhabitants, the MASTER OF KUNG FU characters (both actions Moench refused to do, thus prompting his resignation), and eventually killing off or replacing both Steve Rogers and Tony Stark and placing new characters in their costumes. This elimination of characters would take place over a long period of time so as not to appear too obvious. The impetus for this reasoning involves the fact that "death issues" are big sellers, among other things.

The amazing part about the entire discussion is that it is immediately repugnant to nearly everyone involved in the characters—the writers, the readers, and most probably, the creators of the characters who no longer write or draw most of Marvel's output. The other amazing part of the proposal is that it ignores the fact that Marvel's dependence on the direct-sales market is in nearly

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total opposition to these moves. The direct-sales market is not a market of new readership. Dealers depend on the continued patronage of people who've been involved in fandom for a long period, and (at least in my estimation) this group comprises a majority of their sales. Alienation of this group of people for a flash-in-the-pan plot device is not a smart business move.

Truly, does anyone in their right mind believe that a new Marvel reader CARES that the Marvel Universe is so complicated? On the contrary, they revel in it! That there is so much information to be assimilated by the new reader is one of the big reasons that Marvel's sales have grown over the past fifteen years, and why they so dominate the market. To attempt to change the group over to a bunch of (for all intents and purposes) brand-new books with little relation to prior issues would benefit no one--except, I believe Jim Shooter.

Jim Shooter's migration to Marvel from DC in the mid-'70s was not prompted by a love of Marvel comics, and in fact, he professed no (or little) knowledge of the characters' background when he began his editorial post. For an editor to attempt to absorb (at that point) ten years of intense cross-continuity amidst a group of ten or twenty titles (probably more) would take extreme dedication of the type that not many executives usually have. Shooter may well have read everything Marvel has produced since he took over as publisher, but it's not the same as a fan reading those books and being induced SOLELY by their quality to go back and read the issues printed previously. Shooter, if he has gone back and read 1961-74's books, did so because it was his job. If he didn't like all of the intricate history, it may well have been because he was not involved as a reader.

And if he hasn't read the books faithfully, and is confused by the heavy continuity, killing off all the old guard of characters is easily the best way for Jim Shooter not to be confused by what he reads in new comics. It's for his benefit.

Luckily, when announcements in Cat's column of a similar type have appeared (and I'm thinking here of John Byrne's trail balloon about offing Alicia Masters and Franklin Richards), nothing has come of it. Byrne may well still plan to do those things, but the negative response he must have received may well have given him pause. Let's hope this also happens to this proposal.

* * *

One legitimate reason--if there is such a thing--for the consideration of replacing Steve Rogers is the fact that Steve, despite being frozen in that block of ice all those years, is still, by Marvel time, getting on in years. Surely, Steve isn't anywhere near in the position of Nick Fury, who, being inexorably tied to World War II, must age accordingly while all other Marvel characters can be slowed down in time. Today is 1982, Nick was in WWII in 1942, and even assuming that he was sergeant at twenty, he's at least sixty years old. SHIELD technology might have enabled Nick to retard the aging process, but even at 50, it's a bit difficult to believe him leaping around in that blue-black jumpsuit. Cap is in terrific condition, but I think Marvel hasn't made it clear enough that he is a person of only about 35 to 40, and that he, like all the other characters whose origins are not tied in to a historic event in a specific year, doesn't age. In any event, I'd much rather see a rejuvenation of Captain America/Steve Rogers than any new character replacing him.

* * *

And, after coming out against mass (or singular) slaughter of characters, was there anyone else out there who was hoping against hope that WOLVERINE #4 would end up with the big jerk maimed, killed, chopped into little pieces, impaled on his own claws or any similar mayhem instead of the announcement of his betrothal to the daughter of a guy he'd just killed? The Wolverine: 1982's role model for the kiddies...

* * *

Mentioning that brings back the ludicrousness of the Justice Society characters appearing in present-day JLA comics. The JLA members have no age problems, as DC can move their sixties characters from year to year and retain their eternal youth. Like Nick Fury, the JSA--especially with their All-Star Squadron participation currently appearing--are tied down to origins in pre-war or wartime, which even on Earth-Two occured in the forties. Assuming the best, most of the characters would have been around 21 in 1941, which puts all of them in their 60s. This age has been reinforced in THE AMAZING WORLD OF DC by an article by Paul Levitz, as I recall, and becomes all the more ludicrous when contrasted with the supposed age of Black Canary, "born" in 1948, which, again assuming the best, makes her at least 52. She don't look 52, folks.

I love those Earth-Two characters, and hate to see the selective aging process done to them. Worse, I hate seeing them killed off to make up for their inability to function because of it, a la Batman, Mr. Terrific, and the Crimson Avenger (only one of whom "could" be killed because of an Earth-One version). So--and I put this in the form of an urgent request to be addressed by the people involved in the HISTORY OF THE DC UNIVERSE --please, come up with some means of rejuvenating the entire Earth, at least to the twenty-year-gap that originally existed when Gardner Fox revived them all back in 1963.

* * *

To be fair, I haven't read that many comics written by Bill Mantlo, and I wouldn't want to say that he always makes the same mistake. But I do recall saying in print once before that he doesn't know that the use of "me" is sometimes correct and not a dirty word. I've noticed it several times before, and I thought that perhaps they were minor errors that were allowed to leak through, but it continues to happen and I'm afraid that neither he nor his editors are aware of the ungrammatical usage. To wit: THE VISION AND THE SCARLET WITCH #2. Wanda to Vision: "... --provided that the authorities here on Earth will turn custody of Nuklo over to you and I..." (page 6, panel 3) and again, Wanda to Robert Frank: 'Our true father abandoned Pietro and I." I've never been one to diagram sentences and rarely decide what is correct by figuring out which pronoun is the subject and which the direct object, rather using the very simple method of figuring out which sounds correct by eliminating one of the two pronouns in question. "Our father abandoned I" sounds pretty fractured, doesn't it?

To be fair, Mantlo makes a common error. But he (and in this instance, Mark Gruenwald as his editor) are professional writers; words are their business.

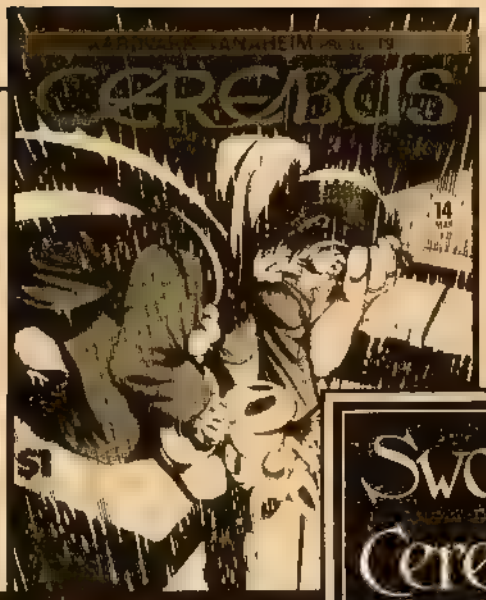
* * *

Another strange grammatical configuration occurs with the often-used word "copyright." The word can be a noun ("Take out a copyright"), a verb ("Copyright that article") but not an adjective ("A copyright feature" means a feature article about copyrights; it doesn't mean "A copyrightED feature"). I've seen this in major newspapers and in fanzines, and I can't figure out why it occurs. But stop it.

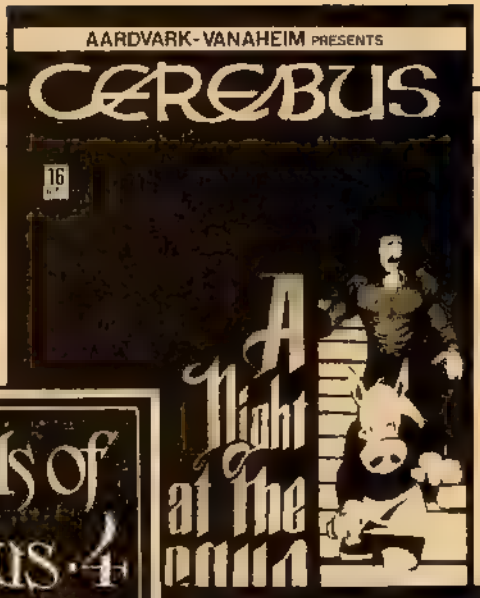
* * *

One more bit before I get off grammatical complaints. Nobody seems to understand the use of the apostrophe in English; either it connotes possession ("Superman's X-ray vision") or it indicates that letters have been eliminated to make either a contraction or a corruption ("Why can't Li'l Abner run?") Therefore, words like the plural of more than one DC comic ("DCs") or the abbreviation for a decade ("the '70s) come out as "DC's" or "'70's" or even "70's" in so many places that I wonder if anyone teaches this stuff in school. (I know I wasn't taught it--they figured we already knew, I guess.)

(And speaking of corruptions, as



The Walls Of Palnu Nº 14



Nº 16 A Night At The Masque

Swords of Cerebus 4

By DAVE SIM

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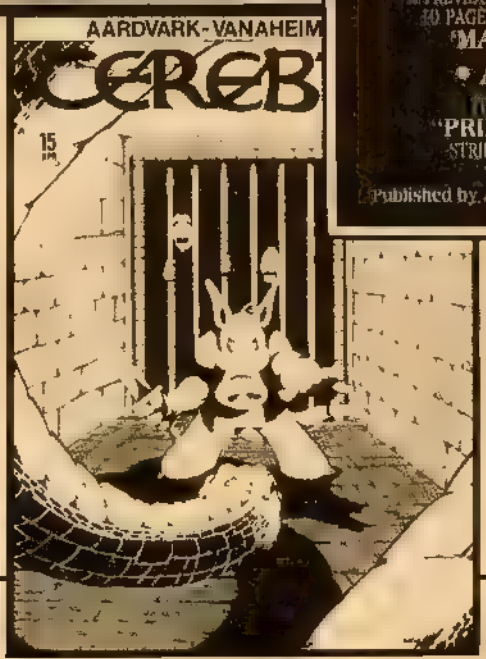

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in "Li'l Abner," someone should explain to Bob Overstreet that "Li'l" is NOT an abbreviation for little, and that placing them in alphabetical order as if they were is extremely confusing.)

* * *

By now it should be obvious that I got my rumors confused, or was misinformed over which children's comics publisher was being bought by RKO. What do I say? The sun was in my eyes? Hey, how's this for an excuse: I became confused because I was listening to a Milwaukee Brewers game and was thinking about Brewers manager HARVEY Kuehn...known to his coaches and players as ARCHIE.

It may not be true, but it'll do.

* * *

On to other trivia. The announcenouncement by DC that they'd be publishing a new Mishkin & Cohn title (and let's hope THIS one appears, right Dan and Gary?) in 1983 featuring a superhero called the Blue Devil brings to mind the fact that the color blue has been a singularly neglected color, especially by DC. Charlton had the Blue Beetle, and in the forties, Blue Bolt and the Blue Circle were the only heroes of consequence who carried the appelation. But DC has never had a character (heroic, that is) with a "blue" name, while the other colors have been well covered: Green Lantern, Green Arrow, Red Tornado, Blackhawk, Black Lightning, Black Canary. Marvel has also neglected blue; there are Yellowjacket, Red Raven, Red Wolf, Scarlet Witch, Black Knight, Black Panther, Black Goliath, Black Rider and (ulp!) Red Sonja. The only blue guy they have currently is the Blue Shield, and the only other one I can think of is the Blue Diamond. I think it's about time that "blue" regains the respectability its primary compatriots have. (Although "yellow" is still viewed with rather a jaundiced eye...)

* * *

The revival of the original (i.e., from #1, 1940) CAPTAIN AMERICA logo is very welcome in this corner. I have been a display-lettering fan ever since I began collecting comics, and I have my share of opinions on the relative merits of the currently-in-use logos. In my view, DC had a genius logo designer in the period prior to 1968 in Ira Schnapp, and since then have had very few logos that combined originality and well-drawn lettering. Marvel's golden age of lettering is less obvious, though I have great affection for Artie Simek's '60s logos such as FANTASTIC FOUR, THE AMAZING SPIDER-MAN (with the cob-webs) and THE AVENGERS. Nowadays, a few newly-designed logos pop up, but quite often, a perfectly good, well designed logo is jettisoned for something worse. CAPTAIN AMERICA has been cursed with that off-balance logo for too long, and this old/new one is a breath of fresh air.

Unfortunately, someone at DC directed that someone (Tom Orzechowski, in one report) "clean up" the original BLACKHAWK logo, which dates back to the '40s and Quality Comics. In cleaning it up (straightening it out so it didn't take up so much room when spread across the masthead) he sterilized it, removing all character the original had, notably in the design of the "k"s. There is a remarkable sameness in so much of today's logos that it's nice when something like the ARION logo appears.

Other logos I'd classify as great include: SUPERMAN, G.I. COMBAT, SUPERBOY (the original part, not the unattractive machine lettering for THE NEW ADVENTURES OF...), THE AMAZING SPIDER-MAN, FANTASTIC FOUR and THE FLASH (except the speed lines, which have been altered for no apparent improvement). Other good ones include THE DEFENDERS, MICRONAUTS, G.I. JOE, TEAM AMERICA, DAREDEVIL, CAPTAIN CARROT, MOON KNIGHT and STAR WARS. There are a number that are attractive but no very well drawn, such as WONDER WOMAN, BATMAN, GREEN LANTERN, WARLORD, the new SUPERGIRL, AVENGERS, WOLVERINE, X-MEN and PETER PARKER. More ordinary and in need of improvement are JONAH HEX, DETECTIVE, WORLD'S FINEST, WEIRD WAR, POWER MAN AND IRON FIST, ROM, IRON MAN, DAZZLER and KA-ZAR. (ACTION COMICS is well-drawn and attractive, but--again--is not better than its original incarnation.)

Bad logos in need of immediate help include ADVENTURE, HOUSE OF MYSTERY, FIRESTORM, THE NEW TEEN TITANS (a particularly awful logo), NIGHT FORCE, THE GHOST RIDER (the one just previous to the latest is immeasurably better), INCREDIBLE HULK (the annual's logo is far, far more attractive), CONAN, MASTER OF KUNG FU, ARAK, ALL-STAR SQUADRON, SPIDER-WOMAN and MARVEL TALES. Especially awful short-run logos appear on THE VISION AND THE SCARLET WITCH and MASTERS OF THE UNIVERSE, for which we can only be grateful; the latter can't even be read! I think the thing that bothers me the most is the use of a backwards "Z" instead of a normally drawn "S." Yeah, it's only my opinion.

- Mike Tiefenbacher

Cel Break

By Jim Korkis

TWILIGHT ZONE ENTERS THE CARTOONIVERSE. As several people are aware, Steven Spielberg's next project is a feature film based on Rod Serling's old TWILIGHT ZONE television series. There will be three or four segments in the film and one section will utilize several violent sections from old Warner Bros. cartoons. There will also be some new animation in this segment and that work will be handled by the outstanding Sally Crushank and Mark Kausler, both of whom have contributed many memorable moments to the world of animation. Supervising the Warner Bros. clips will be longtime animaniac Jerry Beck. No further information is available to the press at this time and it was only through the kindness of a good friend that I'm able to share this much information with you. [At press time, Warner Bros. had halted production on the film following the death of Vic Morrow while filming one of the segments, and no word had been given whether it would resume production.]

NEW DISNEY SHORT CARTOON. Last year, Rick Reinert Productions, a small but very creative independent animation studio in Burbank, made a Disney short entitled WINNIE THE POOH DISCOVERS THE SEASONS, which became one of the best-selling animated films in Disney's Educational Catalogue, and Reinert Productions was asked to produce another Disney featurette tentatively titled WINNIE THE POOH'S DAY FOR EEYORE about Eeyore the Donkey's birthday. New York animator Nancy Beiman is doing a lot of work on this short which is due out next spring. It will be shown in theatres or on the Disney Channel, the new cable-TV channel featuring Disney work.

ANIMATED FILM DELAYED. Nelnana's first animated feature underwent a name change from DRATS to ROCK 'N' RULE, and was due out this summer. However, the film is having a new soundtrack added and will probably not be out until the early part of 1983.

ANOTHER WIZARD OF OZ? Disney Productions is gearing up for a live-action film to be called RETURN TO OZ. Directing will be Walter Murch, who won an Oscar for his sound editing of APOCOLYPSE NOW, and producing will be Gary Kurtz, who produced STAR WARS and THE EMPIRE STRIKES BACK. Filming is scheduled to begin next summer, and release is planned for summer, 1984. However, Filmation Studios has announced it is working on an animated sequel to its animated film about the land of Oz, and to make matters even more interesting, a group of young Seattle animators headed by Robert MacVeigh, is also jumping into the Oz arena. MacVeigh, a collector of Oz memo-

rabilia, intends to imitate the art style of the original illustrators of the Oz books, W.W. Denslow and John R. Neill. Tentatively titled WONDERFUL WIZARD OF OZ, the film will get a sneak preview sometime next spring.

STAFF SHIFTING. Jean MacCurdy has been named vice president of Warner Bros. Cartoons, Inc. and general manager of animation, taking over management and administrative duties previously handled by executive director Hal Geer, who has been appointed vice president of Warner Bros. Cartoons and executive producer of animation. Geer will now concentrate more on production activities. Geer originally joined Warner Bros. in 1946 and after a stint at Walt Disney Productions, rejoined the company in 1967, and has been responsible for those Warner Bros. compilation specials both for television and theatres.

WHERE DID HE GET THAT NAME? Jon Anderson, perhaps best known for his creative non-rock band of the '70s called Yes, has formed a new group. Why is that of concern to readers of an animation column? The name of the new band is Animation, and for those of us who skim through newspapers in search of animation news, it was a bit of a shock to read a headline proclaiming the triumph of animation, and then not finding one word about cartoons. No reason was given for Anderson's selection of the name. By the way, I heard a new song recently that I think is entitled "My Name is Mickey Mouse." The name of the band that performs this song is Sparks.

FOCUS AWARDS. There are lots of awards given out in Hollywood including brand-new Datsun 310s for the winners of the FOCUS competition. FOCUS stands for Films of College and University Students. The winner in the animation category was David Silverman, whose short film, THE STRANGE CASE OF MR. DONNYBROOK'S BOREDOM, is based on an Ogden Nash poem about a rich but jaded couple who find everything boring including the wife's hanging of the husband. James Mangold of California Institute of the Arts in Valencia took the sound achievement award for FUTURE VIEW, a behind-the-scenes look at how General Motors and Walt Disney Productions' engineers and designers put together a display on the future of automobile engines.

PAC-MAN FEVER. Pac-Man was sold to ABC for its Saturday morning animated cartoon schedule on its name alone. There was no pilot or presentation. How do you take the king of the arcades and turn him into a cartoon star? The series will also feature Ms. Pac and Baby-Pac. The Pac People will live in a village where they grow little orange energy pellets. The villain, who is purple, wants to destroy the Pac power so the Pac people will work as slaves in his factory. To accomplish this, he sends out his henchmen while he watches on his big computer screen. Hanna-Barbera is handling the series with Marty Ingels supplying the voice of Pac-Man.

A GOOD BOOK. I finally got a copy of ANIMATION: A REFERENCE GUIDE by Thomas Hoffer. Part of the problem is that bookstores, even film-book stores in L.A., are not stocking the book because Greenwood Press offers no discount on purchases. If you want the book, you have to pay full cover-price, and not many (if any) bookstores are willing to do that for educational books. To order, send $35 plus $2 postage to Greenwood Press, 88 Post Road West, P.O. Box 5007, Westport, CT 06881. I have the heart of a librarian and a love for anyone who spells my name correctly and likes my work, so I may be a bit biased. For the true animation fan who is interested in information on articles about animation, books about animation, etc., this book is a "must have." It is unillustrated, but is very nicely laid-out and is much more attractive than the Beck and Friedwald book on Warner Bros. cartoons that was also from University Press. Also on your Christmas list should be another book, BEFORE MICKEY: THE ANIMATED FILM 1898-1928, by Donald Crafton for $25. It's a wonderful look at the little-explored area of silent animation like Messmer's Felix the Cat (a full chapter on him), Winsor McCay, John Randolph Bray and Emile Cohl. The Crafton book does feature illustrations and should be available in your local B. Dalton.

EMMY AWARDS. Winners in the 34th annual Emmy Awards competition will be announced September 19th in ceremonies that ABC will broadcast nationally from the Pasadena Civic Auditorium. There were 285 nominations made in 65 categories covering the period between July 1, 1981 and June 30, 1982. Nominees for Best Animated Program include:

"A Charlie Brown Celebration," CBS
"Grinch Grinches the Cat in the Hat," ABC
"Smurf Springtime Special," NBC
"Smurfs," NBC
"Someday You'll Find Her, Charlie Brown," CBS

and the nominees for Individual Achievement, Animated Programming, Directing include Bill Perez for "Grinch Grinches the Cat in the Hat" and Phil Roman for "Someday You'll Find Her, Charlie Brown."

PEANUTS SERIES. Speaking of Charlie Brown, CBS has announced that their 1983 Saturday morning line-up will include THE CHARLIE BROWN AND SNOOPY SHOW, an all-new thirteen-episode series, based, of course, on the Charles Schulz characters. The series will be done by the same people that handled all the prime-time specials, Lee Mendelson-Bill Melendez Productions.

TV CARTOONISTS STRIKE. On Thursday, August 5th, Motion Picture Screen Cartoonists Local 839 went out on strike. The major issue is the subcontracting of work to overseas animators. The producers want to do more of it while the union wants a guarantee that the producers will not do it unless they are operating at full capacity as set by previous employment levels. Part of the problem is that most animators in the L.A. area only work about six months of the year; they get laid off when the Saturday morning season ends and then rehired when it starts back up. The picket signs are creative; Yogi Bear proclaims "Hey, Hey, Hey, Keep Work in L.A." while another picket sign shows a portrait of a famous mouse and the logo "Mickey Mouse is Un-American." It was the union's hope that the strike would delay the start of the new Saturday morning cartoons, but unfortunately, most of those cartoons are either completed or are in Korea being completed so the union's bargaining position looks weak. [At press time, several small shops were negotiating to end the strike at their studios, as was Don Bluth Productions. But the strike continues at Hanna-Barbera, Warner Bros., Walt Disney and Filmation.]

CANADIAN ANIMATION DESTIVAL. Reg Hartt is sponsoring another of his famous ANIMAFEASTIVALS. It is a "feast of a festival of animated cartoons" held over the Labor Day weekend in Toronto. This year, the guests were to be Grim Natwick, well-known for his work on Betty Boop, and Bill Hurtz, who worked for Disney, UPA and Jay Ward. For more information on this festival and Hartt's other projects, write to Reg Hartt, P.O. Box 102, Station P, Toronto, Ontario, Canada M5S 2J0.

ME. Lori and I enjoyed our honeymoon in Disneyworld and would like to thank all the Comic Readers who sent notes of congratulations on our recent wedding. Special thanks to Bob Clampett and Richard Simonton who arranged a behind-the-scenes tour for us while we were at Disneyworld. News, clippings and rumors can still be sent to Jim Korkis, 707 West Doran, Glendale, California 91203.

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